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SECTION ONE

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## SPANGLER CAUSES STIR BY RESIGNING AS BUSINESS HEAD OF CHICAGO OPERA

Action Follows Hard Upon Opening of Season—Failure to Fill List of Guarantors Stated as Reason for Change—Clark A. Shaw Named as Acting Manager—Mary Garden Revives Talk of Dropping New York from Itinerary—Indicates Definite Plan to Limit Touring to Western Territory—No Change This Season

CHICAGO, Nov. 22.—The resignation of George M. Spangler, business manager of the Chicago Opera Association, and a statement by Mary Garden that the organization is planning to abandon the annual visit to New York after the present season, injected something of a characteristic sensationalism into the first week of the opera season here. The announcement concerning Mr. Spangler came hard upon the successful opening on Monday last. The declaration from the general directress was delivered during her remarks at a dinner in her honor in Chicago last night.

According to Miss Garden, the plan is to make the Chicago Opera Association a Western institution to satisfy the operative needs of the West. New York, she said, could look after the East. It is apparent that financial considerations are of more than a little importance in the matter, for the directress pointed out that the company earned in a two weeks' season in San Francisco a sum sufficient to balance the losses sustained through the visit to New York early this year.

The first suggestion that Manhattan might be dropped from the itinerary was made by Harold F. McCormick in June last. Like Miss Garden, in the more recent announcement, Mr. McCormick indicated his appreciation of the material benefits offered by touring through Western territory. Quite a stir was caused by his statement at the time, but it was subsequently announced that it was not intended to drop the New York visit this season. The company will open a season of five weeks at the Manhattan Opera House on Jan. 23.

### Mr. Spangler's Resignation

Rumors of strife within the Chicagoans' ranks did not altogether prepare the public for the resignation of Mr. Spangler, which was effected on Nov. 16, following differences of opinion regarding the executive direction of the company. The announcement was made on Friday by Mr. McCormick, and a statement was issued that Clark A. Shaw, former advance manager, had been named acting manager.

Although ostensibly the resignation was the result of dissatisfaction with the campaign conducted by Mr. Spangler to establish the opera on a civic guaranty plan, the move is construed in Chicago as the first step toward a complete change of régime.

Silence has been maintained by all the parties. The official announcement declared that at a meeting of the executive committee of the association the resign-

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FRIEDA HEMPEL

Soprano, Who Recently Returned from Operatic and Concert Successes in Europe and Who Is Now on Tour in Her "Jenny Lind" Recitals (See Page 19.)

## Nikisch to Come to America for Two Months' Tour in 1923

ARTHUR NIKISCH, the eminent orchestral conductor, will come to America for a tour of two months in March, 1923. A contract for the visit has been secured by the International Concert Direction. This will be Mr. Nikisch's third visit to this country, his first being made when he came to conduct the Boston Symphony in 1889. He was conductor of that orchestra until 1893, when he returned to Europe. He revisited the United States in 1912, touring with the London Symphony.

CHICAGO, Nov. 21.—"No definite announcement can yet be made as to en-

gagements for Mr. Nikisch," said Milton Diamond, manager of the International Concert Direction, who is in Chicago to witness the American debut of Claire Dux in "Bohème". "Negotiations are being conducted with several orchestras that desire to invite Mr. Nikisch as guest-conductor, and he will be available for such performances throughout his stay of two months. It is already practically settled that he will appear with two of the largest orchestras in the country."

Mr. Diamond asserted definitely that

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## KORNGOLD OPERA AT METROPOLITAN YIELDS TRIUMPH FOR MME. JERITZA

American Première of Newly Imported "Die Tote Stadt" Results in Moderate Success for the Work and Striking Reception for New Soprano—Music of First of Season's Novelties Has Atmosphere and Melody but Lacks Contrast and Individuality—Small in Scope but Utilizes Orchestral Resources of a Strauss Tone-Poem

FOR the first time since early in 1917 an opera was sung in German at the Metropolitan Opera House on Saturday afternoon, Nov. 19, when General Manager Giulio Gatti-Casazza mounted the season's first novelty, Erich Wolfgang Korngold's "Die Tote Stadt," for the regalement of the matinee subscribers and others of his clientèle.

Of more concern to the audiences than the return of the exiled tongue was the advent of Marie Jeritza, the Viennese soprano for whom young Korngold and his librettist fashioned the dual rôle of Marie and Marietta, and whose personal charms were described so eloquently in advance of her coming—with photographs to incite or verify all that was said—that there was a greater measure of interest in her New York debut than there was in the first American representation of the opera, acclaimed as it has been in Germany and Austria as one of the most significant works of the day.

The reactions of Saturday afternoon's audience seemed confirmatory of these preliminary intuitions. Mme. Jeritza's popular success was more evident than that of the opera, though Korngold's music was applauded in its own right by an audience disposed to be cordial even in moments of perplexity. Considerable hardihood is required to base a prediction of the measure of the success likely to be attained by "The Dead City" in America on what was to be discerned at this first performance, for its reception seemed more friendly than enthusiastic; but there can be no questioning that Mme. Jeritza has begun her Metropolitan engagement auspiciously, and that, for this season at least, the appeal of her personality, more than the novelty of the opera, is likely to attract to "The Dead City" audiences of ample size. It seems also fair to say that Mme. Jeritza will be more rapturously received in other operas than in "The Dead City"—providing she is utilized in such works as "Tosca" and "Aida"—and that "The Dead City" without her will lose much of its present somewhat circumscribed appeal, though Florence Easton, who also is ready to sing it, doubtless will bring to it the full measure of her admirable art. Without venturing too rashly into the problematical, the writer can state his belief that this is a one or two season novelty, unlikely of performance after its second year at the Metropolitan, and hence destined to go the way of some very admirable as well as some inferior experiments of recent years.

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## Visitors Swell Chicago's Crowded Calendar

Erika Morini Captures Audience in Début with Local Symphony—Alice Gentle and Amy Neill Give Joint Recital—Maurice Dumesnil Impresses with Piano Program—Many Other Events Make Up Full Week

**C**HICAGO, Nov. 21.—Erika Morini provided a sensation even for sophisticated Chicagoans on her first appearance in this city as soloist with the Chicago Symphony on Friday, Nov. 18. For the first time in the history of Orchestra Hall standees were permitted, and scores of enthusiasts filled the corridor, attracted by the fame of the violinist. Nor were they disappointed. Miss Morini gave a thrilling performance, one that brought bursts of applause in the midst of her playing, and evoked a thundering demonstration at the conclusion.

Miss Morini chose the Vieuxtemps Concerto in E, the same number with which she made her début in New York last season. From the first few vigorous strokes of her bow, the artist held the audience entranced. Her technical facility amazed, and her rich tonal effects captivated her auditors. The cadenza, executed in dazzling style, caused the audience to forget its concert manners, and they broke in with spontaneous applause. No less effective were the following movements.

Mr. Stock gave an admirable reading of the "Fingal's Cave" Overture by Mendelssohn and Mozart's "Jupiter Symphony" received majestic treatment. The "Images pour orchestre" from Debussy's "Iberia" were entertaining.

The third of the children's concert series was given by the Chicago Symphony on Nov. 17 with Mr. Stock conducting. The program included the Overture to the "Magic Flute" by Mozart, portions of Beethoven's First Symphony, the "Danse Macabre" by Saint-Saëns and shorter numbers. Explanatory talks on the compositions were given by Mr. Stock.

### Musical Series Opened

Alice Gentle, mezzo-soprano, and Amy Neill, violinist, opened the series of morning musicales at the Blackstone under the direction of Rachel Busey Kinsolving on Nov. 15. Miss Gentle infused her songs with the same dramatic fire that made her a favorite at Ravinia during the summer, and thrilled her audience with her captivating voice and style. A group of French songs by Ravel, Saint-Saëns and Fourdrain opened her program, followed by some Irish ballads and songs by Carpenter and Hageman, in which she ably proved her artistry as a concert singer. Miss Neill is a spirited violinist, possessing an appealing tone. She played the Tartini Sonata in dashing style. A Bach Gavotte and the Mozart-Kreisler Rondo were given with animation, and numbers by Sinding, Sarasate and Burleigh brought forth a fine interpretative sense.

As an exponent of modern music, Maurice Dumesnil is entitled to rank among the leading concert pianists. This was demonstrated in a recital at Kimball Hall on Nov. 15, when this artist presented several numbers not heard here before. Subtlety of characterization and

a delicacy of touch marked his performance. "Carillons dans la baie" by Vuillemin was given a lilting reading by Mr. Dumesnil, with infinite grace and charm in the handling of the impressionistic passages. "Les Anes" by Gabriel Grovez was played with a full sense of content, and the "Argentine" Rhapsody by Gomez-Carrillo displayed high technical attainments. In a Chopin group the

pianist proved his power and maturity, and numbers by Rameau and Couperin gave balance to a thoroughly representative program.

Vivid musical understanding combined with an agile technical equipment were displayed by Pauline Meyer, pianist, in a recital at Kimball Hall on Nov. 13.

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## Schumann Heink Pleads for German Song and Californians Applaud

**L**ONG BEACH, CAL., Nov. 20.—Preluding it by an eloquent appeal that German be welcomed back to the concert stage, Mme. Schumann Heink, at her recital, opening the Philharmonic Course on Nov. 14, sang "The Erl King" in its original tongue.

The incident was one of the most dramatic here. Before singing her final group Mme. Schumann Heink stepped to the front of the stage and in a voice full of emotion said she had been requested by the management not to sing in German, and the song on the program was her favorite one, "The Erl King," by Schubert.

"What has poor Franz Schubert done? He has been dead 250 years," she asked as she glanced over the tensely quiet audience.

"I suppose it is all because he was German. He couldn't help that. Art and science know no language, and isn't it time that some of us forget some of the things that came out of the war? I myself gave five sons, four from here and one over there, and no one can say that I have tried to make German propaganda. I came to the United States because I believed this to be the place for my art, and there is no one who can say that I have not been a loyal American."

After applause which interrupted her, she continued, "I have proved it in my own way that I have been loyal, and the boys got to calling me 'mother'."

### FORM UTAH FEDERATION

Club Members and Other Musicians Elect Officers in Salt Lake City

**SALT LAKE CITY, UTAH, Nov. 21.**—A well attended meeting of the representatives of the music clubs of the State of Utah, with Thomas Giles as chairman, assembled on Nov. 15 and organized a State Federation. The meeting was held in the ballroom of the L. D. S. School of Music, and the attendance numbered many of Utah's most prominent musicians.

Mrs. J. C. Brumblay, district president of the Sunset Division, briefly outlined the work of the National Federation, the purposes and advantages of State organization and the relation of the State organization to the central body.

The following officers were elected: Mrs. Sybella Clayton Bassett of Salt Lake City, president; Mrs. Fred Hess of Ogden, first vice-president; Melvin P. Petersen of Salt Lake City, second vice-president; Evangelin Thomas, third vice-president; Florence Jepperson of Provo, recording secretary; Thomas Giles, treasurer, and C. R. Johnson of Logan, auditor.

It was agreed that the president should appoint a vice-president-at-large, and also a committee of five to draft a constitution and by-laws. The next meeting of the State federation will be held on Monday, Dec. 5. M. M. F.

### D'Indy to Give American Premieres of French Works

Besides presenting his own new symphonic poem, "On the Shores of the Sea," Vincent d'Indy, at his only New York appearances as guest conductor of the New York Symphony on Dec. 1 and 2, is to give the American premieres of works by LeFlem and Roussel. Of the first, Mr. d'Indy will present a symphonic poem, "To the Dead," and an extract from the latter's symphonic suite, "Evocations," entitled "The Gods in the

Shadows of the Caves." Both Roussel and LeFlem were pupils of d'Indy at the Schola Cantorum, eventually becoming professors there. D'Indy will also give the Overture from Monteverde's "Orpheus"; "Music While the King Dines," composed by Michel de Lalande, *chef de musique* of Louis XIV and Mozart's Evening Serenade for two small orchestras.

Arthur Loesser was not only a splendid support as an accompanist to Mme. Schumann Heink, but a soloist of ability. He played a Chopin group as well as a Rondo by John Field and Etude in form of a Bourrée by Saint-Saëns. A. M. G.

Then she sang "The Erl King," and she never sang it with more expression and fervor.

The opening group of songs in Italian and French, a modern group containing a Ward-Stephens, a Lieurance and three LaForge compositions, and the ever favorite Bolero by Arditi, were all well received by the large audience which filled the Municipal Auditorium. The contralto was in good voice, and all the vigor and dramatic quality which made her a distinguished Wagnerian interpreter were shown in her delivery of the operatic arias.

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### Orchestra of Berlin Policemen Plays Beethoven

A symphony orchestra made up of members of the Berlin police force recently gave a creditable performance which included the playing of Beethoven's Second Symphony, the overture from "Egmont" and Humperdinck's "Maurische Rhapsodie," according to advices to the New York Herald. It was possible to muster a full orchestra of policemen because a great number of them were formerly instrumentalists in military bands, who volunteered for police service when the army disbanded.

### Bill in Congress to Require Copyright Notice With Date of Issue

**WASHINGTON, D. C., Nov. 23.**—Senator Spencer, Missouri, has introduced in the Senate a bill amending the national copyright act by requiring that in every case where the date of publication or issue appears on a musical work, book or publication the notice of copyright shall also be used.

### Additions to Moszkowski Fund

Contributions to the Moszkowski Fund during the week were as follows:  
Previously acknowledged .....\$3,558.50  
Memphis Piano Teachers' Association ..... 10.00  
Carl Thorp, Jr., Cleveland, Ohio ..... 1.00  
Mrs. Frederick Heizer, Sioux City, Iowa ..... 1.00  
Total .....\$3,570.50  
Donations may be sent to Rudolph Ganz, care MUSICAL AMERICA.

## D'INDY, ROSING, DU CARP AMONG WEEK'S ARRIVALS

**Ships from Europe Also Bring Schubert German Tenor, for Chicago Opera**

Vincent d'Indy, French composer and head of the Schola Cantorum, who arrived Saturday night on the French liner Paris, after an absence of sixteen years from America, was welcomed by reception committee, including Hans Bauer, Artur Bodanzky, Joseph Bonn Dr. W. C. Carl, Prof. John H. Co Walter Damrosch, Harry Harkness Flaler, J. C. Freund, Rear Admiral Glenon, Rubin Goldmark, Edwin Frank Goldman, Victor Herbert, Sigmund Hozog, Hon. Murray Hulbert, Arthur Johnson, O. H. Kahn, Franz Kneisel, Leon Liebling, Dr. S. E. Mezes, Bertha Neuer, Leo Ornstein, Hugo Riesenfeld Leopold Stokowski, Josef Stransky, Herbert Witherspoon and Edward Ziegler.

On Nov. 23, a reception in his honor was given by Mayor John F. Hylan at City Hall. The reception committee was headed by Otto H. Kahn, Chairman of the Board of Directors of the Metropolitan Opera House.

Vladimir Rosing, Russian tenor, who has had great success on the continent and in London, arrived Tuesday on the White Star liner Cedric for an American tour. He will sing in New York on Nov. 25, Dec. 8, and Jan. 5. His first program is grouped under the name "Songs of Russia," including only Russian songs his second under the name of "Love," expressed by the world's great composers; his third includes songs of "Suffering, Joy and Satire."

Mme. Magdeleine du Carp, well-known French pianist, returned on Saturday from Europe for a series of recitals, playing first in Washington on Nov. 25. She will be associated with Louise Homer in several recitals, the first at Springfield, Mass., on Nov. 29. She will play in New York on Dec. 6, later in Boston, Philadelphia, Chicago, Providence, Passaic and other cities on a transcontinental tour. She has had considerable success recently in London and Paris.

Richard Schubert, German tenor, who will sing "Tannhäuser" with the Chicago Opera Association during the coming season, arrived Sunday on the Nieuw Amsterdam.

Mme. Graciella Pareto, who sings coloratura soprano rôles with the Chicago Opera Association, left Monday on the Aquitania for France. She will return later to sing during the winter season in Chicago.

### Cavaleri May Not Sing This Season

**CHICAGO, Nov. 22.**—Lina Cavaleri has indefinitely postponed her reappearance with the Chicago Opera Association, because of a nervous breakdown. She has been advised by a physician to take a complete rest, and will probably not appear in opera till next season.

### Stokowski Rebukes Rude Manners at Philadelphia Concert

**PHILADELPHIA, Nov. 21.**—Those Philadelphians who have fallen into the habit of coming late for a concert, or leaving before the close of the program, were publicly rebuked by Leopold Stokowski, conductor of the Philadelphia Orchestra, at Friday's Wagnerian matinee. Just before the final number, he thus gave expression to his feelings: "Though we try as hard as we can, we cannot make a divine music with so much untranquillity. There is constant walking in and out. You know you cannot live on the material side of life alone. You must have something else. All the rest of the week you are immersed in worldly affairs. On Friday you come here. Why not say to yourselves: 'I will give to the other side of life the two hours.' Less that the music requires?" Yet will gain enormously, and so shall we. Even at four o'clock I see old ladies rushing out at the side doors with packages in their hands. Cannot you make the music the all-important thing? Give me the two hours with no noise, and no moving about. I speak only to those who are moving about. For the sake of musical good manners to each other, let us have that atmosphere of tranquillity in which alone the best musical results are attained." Applause followed the rebuke.

### Blair Fairchild Opera to Have Première in Paris

Production of an opera by Blair Fairchild, an American, long resident in Paris, has been scheduled for the Opéra Comique there within a fortnight according to a cable to the New York Times. It is the first American work of which Paris will enjoy the première.

Fairchild was born in Belmont, Mass., in 1877. He went to Harvard University where he became attracted by musical composition. Later he spent several years studying in France and was for a time in the American diplomatic service in Persia where he made researches into the sources of Persian music.

The opera is "Lady Libellule." Parisians are already familiar with Mr. Fairchild's symphonic and chamber music and with his folk-songs and a cantata, "The Song of Songs," which has been heard frequently in America.



# D'Indy Sees Haste as Evil in Work of Modernists

French Composer Here to Conduct American Orchestras Discusses the "Six"—Finds Noise and Vulgarly in Their Work—Solid Inspiration Lacking—Reads Promise, However, in Several of the Group

By LOUIS BROMFIELD

VINCENT D'INDY is back in America after an absence of seventeen years. Much water has passed under the bridge of music in all that time, but d'Indy, suave as ever, gentle as ever, but with hair turned white, still stands with the small group at the top of the world's contemporary composers. He has passed his sixty-ninth year and, with the exception of Saint-Saëns, is the oldest living French composer.

Mr. d'Indy has come to conduct the New York Symphony in two programs in December. He will also appear with the Philadelphia Orchestra, the Boston Symphony and the Chicago Symphony in the United States and in Canada will conduct the Boston Symphony in Montreal and give three piano recitals of his works at Montreal, Quebec and Three Rivers.

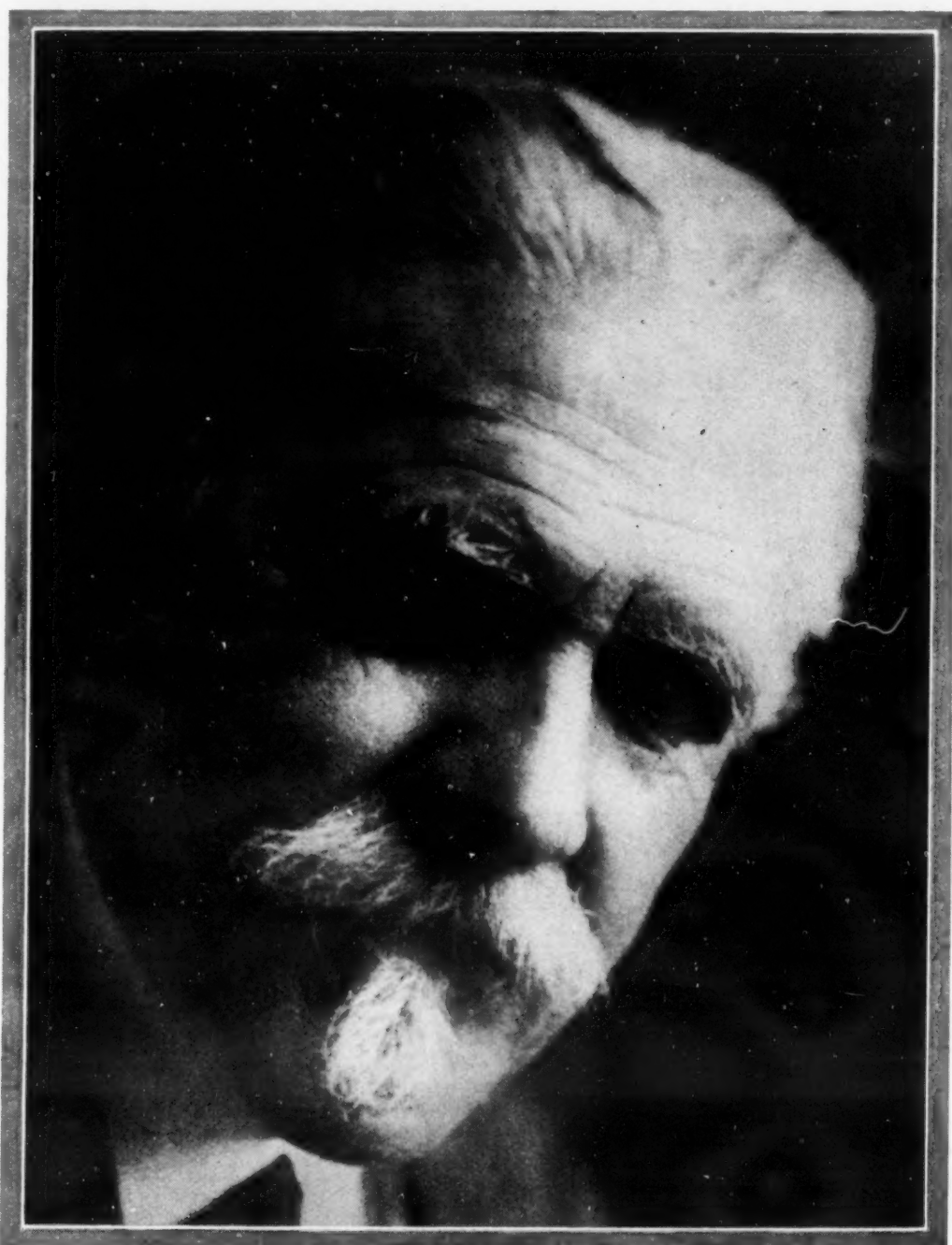
"My program," said Mr. d'Indy, who arrived in New York by the Paris on Saturday last, "will consist mostly of my own music and of the works of old composers who have been neglected. Some of the music has never been played before in our time. It is interesting, and much of it is of great beauty. I discovered a Mozart Serenade which was given its first hearing since the eighteenth century at a Paris concert recently. Then we will play the overture to Monteverde's 'Orfeo' and music written for the suppers of Louis XIV by his chef d'orchestre, de la Lande. It is all very interesting music; very beautiful, and too much neglected nowadays."

"My own work?" added Mr. d'Indy with a shrug, "Well, I'd rather conduct other music. You see I know it all very well. And sometimes I get nervous directing it. I am playing a symphonic poem, 'Sur le Rivage,' for the first time. It is in four movements. I hope you will like it. It is about the sea, a maritime piece."

Mr. d'Indy's symphonic poem is announced on the American programs as "On the Shores of the Seas."

"But there are two works of great interest I will introduce," continued the composer. "They are by my own pupils, men of great ability and still young. One is 'The Gods in the Shadows of the Caves,' an excerpt from a symphonic poem by Albert Roussel. He is well known in France. He is only forty-two years old and was once a marine officer. The other is a symphonic poem, 'Pour les Morts,' by another pupil of mine, Paul La Flem. He is only twenty-five years old and a professor of counterpoint in my school, a gentleman of great talent whose work is bound to win recognition."

Mr. d'Indy is president of the famous Schola Cantorum, in Paris, where he has at his disposal a veritable laboratory for a master musician. "The school is a pay school," he says, "but those who play in the orchestra and sing in the chorus receive their tuition free. High wages have played havoc with our orchestras and choruses in Paris. Pierné has given up his chorus. In our school we have an orchestra of sixty-two pieces and a chorus of two hundred. We do a great deal of work with the music of Rameau and Bach, Mozart and Monteverde. All the classic composers. It is excellent training for young students. It gives them a foundation on which to build their composition."



Vincent d'Indy, Famous French Composer, Who Arrived in New York on the Paris

"All of the 'Six' worked under me. They are all clever, these moderns, and they have ideas, but they are too impatient. You know all the great poets of music wrote as many as twenty-five compositions which they threw away before attempting to publish anything. Why, Beethoven cast aside forty-five compositions before he published his first one and labeled it Opus No. 1. And these young people rush in and publish the first thing they write. They do not have enough foundation. They will have to learn more about music before they can compose bits that will last. All their work is alike. It lacks originality. There is vulgarity in their music and noise and dissonance. There are holes in the composition which they cover up with noise."

## Criticizes the "Six"

He turned to the piano and played a few bars of the old French folksong, "Clair de Lune." "You see, they take a simple thing like that and then they write it thus!" And he played the same strain through in dissonant chords. "You see that sounds like new music, but it is not new, because any musician can do that. They cover up their vulgarity and lack of technical training by noise. They lack solid inspiration. With Debussy and Ravel it is different."

"But don't misunderstand me," he continued, "I'm not saying they are without genius. Perhaps one or two of them or even three may become great musicians, but they must work first. Only time can tell. You cannot write music without work. The trouble is they love their music too much and Music not enough."

"You must understand too that this group of young people have a certain advantage because they are journalists as well as musicians. They write about each other's work until everyone begins to talk of it. I know them all. They have all been in my school; good pupils they were, too. But the best of that school of modernists is not French at all but a Swiss, Honegger. He is a most interesting musician but he, too, has much to learn."

"Malipiero and Casella, the Italian modernists? Yes, they are all right."

Malipiero stands out because he is the best of the mediocre musicians Italy has to offer at the moment. Neither of the two is a genius. They are both clever."

"In my school I have a great many Americans and many promising musicians among them. There is one man who has done excellent work. He is a professor at Harvard now, and his name is Bruce Simons. He is an excellent artist on the piano and a good composer. He has written some excellent chamber music, trios for piano, viola and violin. He has a future. He will play a Bach concerto on one of my programs and a bit of piano music which comes into my 'Sur le Rivage.'"

"One of the most interesting young composers, Déodat de Séverac, died a few months ago in Paris. He was still very young but had done some very

Praises Talent of American Students in His School—High Wages Handicap Paris Orchestras and Some Organizations Now Work on Co-operative Basis—No Impetus from War Reaction Yet Seen in France

promising work. He was one of the 650 pupils of the Schola Cantorum.

## Paris Orchestras Handicapped

"Orchestras in Paris have been hampered since the war by high wages of the players. To you in America the wages are not high but to us they are. Sometimes, to men who play special instruments which are rare we must pay 500 francs for a rehearsal and one concert. We must pay them or give up playing some of the music which is most interesting."

Many of the Paris orchestras, Mr. d'Indy said, work upon a co-operative basis, the players receiving a regular salary and sharing in the remaining profits of the organization. Even then, he said, there is frequently not enough money taken in to meet wage demands.

"I do not know what effect the war has had on music in France," Mr. d'Indy declared. "I do not know that it has had any effect. After the war of 1870 there was a fruitful period when orchestra and, in particular, chamber music was greatly in demand and music developed rapidly, but there has been no evidence of great impetus yet from this last terrible war. Perhaps it will come later."

"They are giving German music in Paris, well and with success. Saint-Saëns opposed it but I did not, because it is the music of Germans who are dead and who belonged to a different Germany. They were different Germans before 1870."

## Music Belongs to No One Nation

"It is perfectly logical and in the order of things that, when a man of genius shows himself in one country, the artists of other nations try to assimilate his processes. I see nothing reprehensible in that, and this international free trade even appears to me one of the vital conditions of the development of art. But really, can the artist ever, in spite of his influence, give anything else than the art that is in him?"

"You ask me to define French music. In reality there is no French music. In general there is no national music. There is Music, which belongs to no nation."

"With my Schola Cantorum, I have but one desire, and it is that my pupils write beautiful things. All processes are good, I tell them, on condition that they never become the principal end, but are regarded only as a means for making music."

## Spangler Quits as Chicagoans' Manager

[Continued from page 1]

nation of Mr. Spangler had been received and accepted. Mr. McCormick added that the failure to bring the list of opera guarantors to the proposed number of 500 was responsible for the change. Mr. Spangler referred all inquiries to Mr. McCormick. Mrs. McCormick, who is taking an active interest in the opera for the first time since her departure for Europe eight years ago, denied knowledge of the change until it had been published, and Mary Garden asserted that her interests extended only as far as the Auditorium stage.

Through this silence persists the conviction that Mr. Spangler had done all that was possible in view of the clouded background of the Chicago opera. He had been selected with the approval of the Association of Commerce, following the appointment of Mary Garden as general director last January. In less than six months he had secured half the necessary sponsors of the Chicago opera. The remainder of the task is considered by persons intimately acquainted with the

situation to be impossible of accomplishment until the opera is freed from the incubus of personal rivalry that has militated against its untrammelled success. The process of liberation is now believed to be well under way. Whether the opera will pass into the hands of the businessmen of Chicago, to be dealt with as a civic institution, or whether Mrs. McCormick will take control is now the chief issue. Other changes are expected before many more names are added to the list of opera guarantors.

Mr. Shaw, the new acting manager, has for the past six years been tour manager for the association. The task of securing a full quota of backers, which Mr. Spangler with the support of the Association of Commerce was unable to consummate, will be his first duty.

E. R.

## Deny Report of Conflict Over Caruso Estate

Denying reports that a conflict over the will of Enrico Caruso was imminent, Mrs. Caruso again stated last week that the estate of the late tenor would be divided between Gloria, their daughter, herself, the tenor's two sons and his brother, Giovanni. According to reports, the tenor's brother, who is now in this city at the Commodore Hotel, was preparing to break the agreement, but this has been vigorously denied by all parties.



# When Verdi's Political Bomb Exploded

Revival of "Ernani" at the Metropolitan Recalls Scenes Attending Performances of the Great Italian's "Most Revolutionary Opera"—Political Demonstrations Inspired by Lyric Dramas—Hugo Incensed by Verdi's Operatic Treatment of His Works



Verdi, Some Personalities of His Time, and Contemporary Types—Eugenia Todolini, Famous Light Soprano, and Johanna Sophie Loewe, Who Created the Role of "Elvira" in "Ernani." The Singers Were Rivals and Verdi Once Threatened to Give the Part of "Elvira" to Todolini. Francesco Maria Piave, Librettist for Ten of Verdi's Operas, Is Shown in Caricature. The Picture of Verdi Dates Back to About 1844. In the Last Sketch Doré Presents Types of Opera Singers of the Period

By Maurice Halperson

SCARCELY a musician in the whole history of music has been so beloved and revered by his compatriots as Giuseppe Verdi. Long before the immortal works of the matured master had won for him international fame he could be considered the idol of his nation. Among the great patriots and heroes who fought the long and embittered war of *Italia unita* Verdi was known as the "Singer of the Italian Revolution."

It was the epoch of Italy's national humiliation when Verdi scored his first successes. The unhappy country, under foreign domination, a victim of arms and treaties, scored victories only by the genius of her great poets and musicians, as Stendhal puts it. Literature and the theater really were the only domains open to free thought and to the exertion of high ideals. A new opera, a new play, a new book, were the only sensational events of those times, forming the general topic of discussion from the snowy Alps to the sub-tropic southern point of Sicily.

The noble deeds of the great writers, poets, philosophers and composers, with which Italy was blessed so profusely at that epoch, prepared the ground for the Italian Revolution, the *risorgimento*.

All did their share, working for the country's liberation, but among all of them—d'Azzeglio, Gioberti, Manzoni, Aleardi, Balbo, Guerazzi, Giusti e tutti quanti—Giuseppe Verdi was the most impressive, the most successful and the most popular. He aroused his country's spirits by the power of his music, which was permitted to express what the words were not allowed to do, until the little spark glowing under the ashes became the big flame of the Italian uprising!

Verdi's genius was too proud and too independent, however, to act under outside influences, noble as they may have been. He never wrote the Italian *Marseillaise*—and Giuseppe Garibaldi, the great patriot and *condottiere*, never pardoned him for the omission—but he gave the opera audiences of those times, in the works of his so-called second period, arias and choruses of a revolutionary spirit and fiery musical conception to stir up the Italian people.

It was in his opera "Nabucco" (1842) that the choruses of the subjugated Jews sounded for the first time on an opera stage that note of sorrow, of repressed rebellion and obstinate resistance. The chorus of the Jewish slaves, "Oh, my country, so beautiful, and still lost" incited in 1842 the first political demonstration in any of the Italian opera houses. In Verdi's subsequent opera, "I Lombardi alla prima Crociata," the dignified figures of the Crusaders gave the composer still greater opportunity for the display of his rare faculty in giving expression by musical means of

the love for and the devotion to his country.

## Inflaming Patriotic Fervor

The stirring effects emanating from Verdi's first operas are incomprehensible to us, if we consider the artistic merits of the works alone. There is something uncouth and even wild in the fiery rhythms of these numbers, but they appear to us nowadays devoid of all emotion. It seems that we have entirely lost the understanding of Verdi's impressive qualities which completely dominated the souls of the opera audiences of his time.

But Verdi had more political excitement in store. It is no exaggeration to say that his "Ernani" first produced at the famous Opera House "La Fenice" in Venice on March 9, 1844, and which will be revived at the Metropolitan next week, exploded like a bomb, arousing passion simply unknown until then. The stirring effect of this opera, taken from Victor Hugo's romantic play, seemed inexhaustible.

The audience understood and applauded every little allusion to the reigning political conditions. This was the case quite especially in the popular Roman Teatro Tordinona. Passages like "Follow me, Rosy Sun," or "Miserable and Abandoned I am Wandering" were wildly acclaimed, but there were especially two choruses which inflamed the patriotic fervor of the masses, "Yes, it is You, who Awoke the Lion of Castile,"

and "Glory and Honor to Charles the Fifth." Pope Pius IX was hailed as the democratic sovereign at that time. After having made a few concessions in his capacity as "Pope-King," all Italy eagerly expected great deeds from him. So the whole audience sprang to its feet and sang the climax of the famous chorus, changing the words to "Glory and Honor to Pius the Ninth," while the stage and the orchestra floor were showered with innumerable ribbons and rosettes in the popular colors of the Italian tricolor.

## An Exciting Episode

At one of the repetitions of Verdi's most "revolutionary" opera, an almost incredible scene occurred, when a man, clad in the uniform of the National Guards, a victim of high patriotic exaltation (the follower of Mars may have entertained intimate relations with Bacchus, too) tried to force another repetition of the aforesaid patriotic chorus, after it had been repeated three times. Straddling the balustrade of the highest gallery he threw his shako, his uniform coat and the vest on the stage. He was so excited that the audience thought he would jump every moment into the orchestra pit. At once he unsheathed his sword and cast it on the stage, where it landed, with the point in the boards, hardly one foot from one of the artists. An immense uproar ensued, which could be quelled only after the undaunted enthusiast had been subdued, by one dozen officers.

I myself had the opportunity to witness a lively patriotic demonstration that occurred at the popular Politeama Rossetti in Trieste at a performance of "Ernani." It was in 1889. Trieste, the charming city on the shores of the Adriatic, now annexed by Italy, always has been the hotbed of political agitation, which the Austrian Government called "revolutionary." They were a very impulsive, enthusiastic and noisy crowd, indeed, those *Irredenti* of the then *province irredente*. They certainly made the aforesaid performance of "Ernani" the scene of a great demonstration. After *Elvira's* romance "Ernani, Ernani, liberate me" the applause was so deafening, that the performance was interrupted for five minutes and the chorus of the "Lion of Castile," with the climax "We are All One Family" had to be repeated three times. Still, the demonstration continued in such an excited way that the police finally dispersed the audience and made more than one hundred arrests. Scores of people had to pay for their enthusiasm for *Ernani's* revolutionary spirit with deep wounds and bruises. These stirring effects of the young Verdi's opera are the more remarkable, as this demonstration occurred at the time Verdi had given the world his most mature masterpieces, and "Ernani" was considered then an old-fashioned opera. And still it had not lost any of its emotional qualities for the grandsons of the men who had witnessed the first bugle-call of Verdi's song of liberty.

After "Ernani" Verdi wrote three other operas in the same style, "Attila," "Macbeth" and "The Battle of Legnano." The latter work proved to be actual history. The Milanese Revolution started right after a performance of this work, when the inflamed crowd, coming out of the opera house, incited the first riot. Verdi's activity as "The Singer of the Italian Revolution" came to an end with this "Battle of Legnano."

The textbook of "Ernani" was written by Francesco Maria Piave, Verdi's most devoted friend, but a rather poor poet. He possessed theatrical instinct, and a great facility in writing fluent verses, however, and as his only ambition was to be Verdi's most faithful "literary servant" who conformed himself in everything to the maestro's ideas and even caprices, the good natured Venetian had the distinction of writing not less than ten opera librettos for the great maestro, among which "Ernani," "Rigoletto," "Traviata" and "La Forza del Destino" are the best known.

## Hugo Refused to Visit Opera

Victor Hugo never could pardon Verdi for having "spoiled" two of his creations, "Ernani" and later on "Rigoletto." His hatred proved unshakable. As for "Ernani," he positively refused to witness this opera, which had to be given when produced at the Italian Opera in Paris in 1846, under the title of "Le Proscritto," ("The Exiled"), as Hugo threatened a lawsuit if his title "Ernani" was retained. The great poet could be induced only with great difficulty to be

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# Korngold's "Dead City" Brings New Star to Metropolitan

[Continued from page 1]

Saturday's audience was a large one, if not one to test the fire restrictions in the matter of standees. It was approbative, but at no time was it led to any indecorous outbursts of excited enthusiasm. It recalled the principals repeatedly, and particularly tendered its plaudits to Mme. Jeritza, who, through the good generalship of Orville Harrold, was several times before the curtain alone. Among the more discriminating there was no want of commendation for Artur Bodanzky, who rehearsed the performance and conducted it, and Mr. Gatti-Casazza may rest assured that his labors and those of his assistants in the preparation of a very difficult work were not without the reward of gratitude on the part of Saturday's audience, whatever its differences of opinion with respect to the opera's merits.

## Two-Thirds a Vision

"The Dead City," as an opera, is now only about two years old. Its most memorable success has been in Vienna, where Mme. Jeritza achieved in it the most emphatic triumphs of her career. There is no need here to enter into details of its history or of that of its composer, the erstwhile prodigy, now but twenty-four years of age. Those who did not chance to see the article regarding Korngold in the Nov. 12 issue of MUSICAL AMERICA, contributed by Maurice Halpern, should turn back to it for the interesting data it contains.

For the understanding of such an madversions as will be made to the music and its effectiveness in envisaging and proclaiming the text, it is necessary to state again that two-thirds of the stage action is devoted to the phantasmagoria of a dream. Only in a scene that might be termed a prologue and again in one serving as an epilogue are the characters and the incidents supposed to be other than figments of the morbidly excited imagination of the bereft and hyper-sensitive Paul. By means of a protracted vision he is doubly disillusioned; cured of a mad infatuation for a dancer whom he imagines to be a reincarnation of his dead wife; and also (at least, this is suggested) of the necrolatry which has caused him to make a sepulchre of his home, and to devote his being to the worship of his departed bride.

## Phantasm Not Convincing

Derived from the novel "Bruges la Morte" by the Belgian ecclesiast, Georges Rodenbach, and from his subsequent play, "Le Mirage," the subject matter of the libretto is not to be confused with D'Annunzio's play, "La Citta Morta." Its background is Bruges, which the Belgian author has treated poetically as a city living in its past, hence a city of the dead. The opera libretto, which is by Paul Schott, a junior member of the firm which has published the libretto, the vocal score and various excerpts, differs essentially from the novel and the play in that these do not deal with a vision. The events which Schott and Korngold have treated as purely imaginary have their counterpart in actual happenings in the book. Not a few in Saturday's audience felt that the opera would have been stronger if it had adhered in this respect to the original. In spite of tricks of stagecraft, the events of the phantasm had a solidity and a realism that made it difficult to distinguish them from those of the opening and closing scenes, in which the characters appeared in the flesh. The rigidity and swift spasmodic

## Cast of "The Dead City"

"DIE TOTE STADT," opera in three acts, from Georges Rodenbach's drama, "Le Mirage," founded on his novel, "Bruges la Morte." Book in German by Paul Schott; music by Erich Wolfgang Korngold. Scenic production by Hans Kautsky of Vienna. At the Metropolitan Opera House.  
 Paul ..... Johannes Sembach  
 Marietta ..... Marie Jeritza  
 Apparition of Marie .....  
 Frank ..... Robert Leonhardt  
 Brigitta ..... Marion Telva  
 Juliette ..... Raymonde Delaunoy  
 Lucienne ..... Grace Anthony  
 Gaston ..... Armando Agnini  
 Victorin ..... George Meader  
 Fritz ..... Mario Laurenti  
 Count Albert ..... Angelo Boda  
 Also various nuns, a vision of the Corpus Christi procession and a company of male and female dancers.  
 Conductor, Artur Bodanzky.



Photos by White

Three Salient Situations in "The Dead City." "Marietta" (Marie Jeritza) maddens "Paul" (Orville Harrold) with the Power of Her Beauty. She Mocks the Plait of Hair That Is the Holy Relic of His Mortuary Shrine. She Invokes Anew Tender Memories of His Dead Wife by Singing an Old, Familiar Song

movements called for in the libretto apparently were not attempted.

## Korngold's Contradictory Score

The score which Korngold has written to this theme of obsession and disillusionment is a hybrid and a contradictory one. In the opinion of the writer it is a small work, scored as if it were a stupendous one. Dramatically and lyrically, it is of about the scope of "Bohème" or "Louise;" orchestrally, it approximates a tone-poem by Richard Strauss. Melodically, it departs from the Teutonic spirit and echoes Puccini, Mascagni, Bizet and others, but not to the exclusion of Wagner or the second Richard. It suggests that Korngold has yet to find himself, and that his eclecticism is that of a writer whose orientation has shifted between several schools. The music is compounded with a dexterity and a grasp of materials uncanny in one of his years. But for all its indebtedness to various composers, it lacks thematic contrast and

achieves variety through Straussian manipulation of a huge orchestra rather than through felicitous invention.

The instrumentation adds an organ, celesta, piano, chimes, xylophone, wind-machine, tam-tam and other auxiliaries beloved of the modernists, to the usual opera pit ensemble. The thickness of the scoring can be appreciated when it is noted that four hands are required to play parts of the piano reduction. Profiting by what was revealed at the dress rehearsal, when the voices were obscured by the surge of orchestral sound, Conductor Bodanzky courageously repressed his players at the first performance, even to the point of leaving the voices with too little support in some climactic moments. An improved adjustment doubtless will come with repetitions of the work.

## Score Not Lacking in Melody

The modernity of the score consists chiefly in its employment of dissonantal effects to produce dramatic tension. It

does not give the effect of being cacophonous for the sake of cacophony. Its melodies plainly indicate that it aspires to the ingratiating rather than the willfully ugly. These melodies, if somewhat fragmentary and elusive after the fashion of Puccini, and sometimes difficult to grasp at first hearing because of their lack of outlinear prominence or because of impeditive scoring, are often perilously near operetta standards. Paul's long arioso near the opening of the first scene has as solid material as is to be found anywhere in the opera. The lute air, sung by Marietta and Paul, and repeated effectively in the final scene, suggests an old Viennese tune, and as such is not inappropriate to the situation, in spite of its sentimental and commonplace character, and the Mascagni touches in the scoring of it. Pierrot's waltz song in the second act was taken so slowly as to be entirely free of dance suggestion, and came to the ear as a wis'ful and ap-

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## STRAUSS IN CONCERT OF CHAMBER MUSIC

Richard Strauss, assisted by Bronislaw Huberman, violinist, Willem Willeke, cellist, and William Kroll, violist, participated in a program at the Town Hall on Friday evening, Nov. 18, which was announced as the only New York chamber music concert of the Strauss visit. The event was arranged as a benefit for the Town Hall Endowment Fund, and it was understood among the newspaper reviewers that Dr. Strauss was not asking for a verdict on his abilities as a pianist. It was said that only with much difficulty was he persuaded to play. As is customary in dealing with benefit programs, detailed critical estimates may be dispensed with, but it must be said that the great German composer had no reason to blush for the quality of his ensemble playing.

Although the Strauss at the piano was white of hair, the Strauss whose music this program brought forward was a youth in the salad days of his career. The opus numbers, 3, 6, 9, 13, 18, only partly told the tale. Opening the program, Dr. Strauss and Mr. Willeke played the Sonata for Piano and Cello, Opus 6. Mr. Huberman then collaborated with the composer in an exposition of the Sonata for Violin and Piano, Opus 18. Mr. Strauss played two piano solos, announcing that they were from his youthful works (Opus 3 and 9). The concluding number was the Quartet for Piano and Strings, Opus 13, played by Dr. Strauss, Mr. Huberman, Mr. Willeke and Mr. Kroll. Everything on the program had a circumpect conservatory air, suggesting the valedictory output of a prize student. The audience was a large one and it applauded very cordially. The writer may have been mistaken in his impression that the object of this enthusiasm was slightly bored by his own early music, in which there was scarcely a scratch of the lion's claw. However, the concert is said to have netted the endowment some \$6,000.

O. T.

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## HEAR GRAINGER'S NEW DANCE TUNE

"Green Bushes" Applauded at  
Concert of Chamber  
Music Society

Concert, New York Chamber Music Society, Aeolian Hall, Nov. 15. The Program: Quintet in F Minor, Op. 34, Brahms; Sextet in B Flat Major, Op. 6, Thuille; "Green Bushes," Passacaglia on an English Folk Song, Percy Grainger.

Great interest was naturally felt in Mr. Grainger's new work, "Green Bushes," performed for the first time at this concert. It proved to be merely a setting of a simple rustic dance tune. When one saw the elaborate preparations in arranging the stage, and instrumentalists coming on in such numbers that the proportions of a small orchestra were reached, one might justifiably have expected some more important contribution to musical literature. For after all, Mr. Grainger has employed twenty-five instruments to say nothing more than might have been said just as effectively by a string quartet. He has contrived fuller harmonies, certainly, and has even punctuated the rhythm of the folk-song with drum-beats and the clatter of a xylophone; but to what purpose? Surely the use of all these orchestral resources demands greater variety than he has shown in the treatment of his principal theme. Still, the piece is very pleasant and cheerful, and it was briskly interpreted, with Scipione Guidi as the conductor, and the composer at the organ. The big audience received "Green Bushes" enthusiastically, recalling Mr. Grainger many times.

The versatility of this excellent society was further illustrated in the performances of the Brahms Quintet and Thuille Sextet. In the first of these works, the grace, beauty of form, and artistic significance of the four movements were richly developed by Scipione Guidi and Arthur Liehstein, violins; Josef Kovarik, viola; Cornelius Van Vliet, cello, and Carolyn Beebe (founder of the society), pianist. The Sextet brought forward Miss Beebe, piano; Nicholas Kouloukiss, flute; Bruno Labate, oboe; Gustave Langenus, clarinet; Benjamin Kohon, bassoon, and Maurice Van Praag, French horn. This music, again, was played with refined judgment. In both cases, the artists were warmly recalled.

P. J. N.

## OPERA CLUB BEGINS ACTIVITIES IN N. Y.

Presents Garden Scene from  
"Faust" with Fine Effect  
at Aeolian Hall

The first performance by the National Opera Club, when the Garden Scene from "Faust" was given at the Town Hall on the afternoon of Nov. 18, was an event of great musical interest. This club has been established by Baroness Von Klenner for the purpose of producing opera in English at prices which will enable the works to be heard by every section of the community; and in a preliminary talk, she explained its aims, and urged that it was justifiably entitled to succeed in so laudable an object.

The cast proved to be an excellent one. The singing and acting of the principals were effective, and the clearness of their articulation was noteworthy. Beatrice Bowman, who appeared as *Marguerite*, is of charming stage presence, and has a well-trained voice. She is a pupil of Katherine Morreal, who is responsible for her clear diction. Henry Thompson, who appeared as *Faust*, was suffering from a cold, but nevertheless acquitted himself well. There was a clever *Mephistopheles*, Dillon Shallard, who sang and acted admirably. Mildred H. Hartley was a pleasing *Martha*, and the cast also included Gladys Akin as *Siebel*. Romualdo Sapio, the conductor, led his forces with convincing power. The orchestra was formed of members of the Metropolitan Opera orchestra. Mildred Holland staged the work and achieved remarkable success in spite of great difficulties.

The crowded audience, which received the performance with enthusiasm, included members of the Portia Club, the New York Press Club, the Legislative League, Commonwealth League, Rubinstein Club, Women's Philharmonic Society and Thirteen Club.

Baroness Von Klenner, the founder and president of the National Opera Club, is entitled to great credit for her efforts to promote the objects for which the club has been called into existence. This performance shows that these aims are thoroughly practical, and no doubt the movement will receive cordial public recognition.

The Overture and Ballet Music of Act I of "Faust" were played, and one section of the program was devoted to cinema items.

G. S.

## STERLING RECITAL BY LOUISE HOMER

Song Recital, Louise Homer, Contralto, Carnegie Hall, Nov. 19. Afternoon. Eleanor Scheib, Accompanist. The Program: "Begone, Ye Gloomy Shadows" (Arranged by W. H. Humiston); "I, Thou Thy Heart Wilt Give Me," Bach; "He Shall Feed His Flock," from "The Messiah"; "Vo' far Guerra," from "Rinaldo," Handel; "Dem Unendlichen," "Frühlingsglaube," Schubert; "Mädchen sind wie der Wind," Loewe; "Chevauchée Cosaque," Fourdrain; "Nebbie," Respighi; "Parmi les Lianes," Victor Massé; "Prosperice," "Sheep and Lambs," "Cuddle Doon," Sidney Homer; Folk Songs: "The Falling Star," Irish; "Lullaby, Irish; "Sea of Stars," Hungarian; "The Motherless One," Latvian; "Annie, the Miller's Daughter," Slovakian.

Those who have admired the distinguished American contralto had a splendid opportunity to enjoy the characteristics of her art and to bask in the presence of her radiant personality on the occasion of her first New York recital this season. Resplendent in a brilliant red costume, Mme. Homer again demonstrated her ability to interest a large audience and sway it with the directness of her art and the force of her personality. Time seems to leave no unwelcome trace upon her vocal prowess, nor, on the other hand, does it seem to diminish the shortcomings which have detained her from reaching an even higher pinnacle. Her tones are luscious in their lower register and she sings with power and brilliancy in the upper. Her weakest point is in the management of the breath, which renders the long phrase difficult and brings a certain monotony of tonal color to her singing. In the matter of diction, her old difficulties are still in evidence. From this standpoint her German group was the most satisfactory, and this she sang with real beauty of tone and sincerity of interpretation. "Nebbie," which is fast becoming a favorite with contraltos, was much liked by the audience, and was repeated.

The fact that the family also boasts a distinguished composer was not overlooked, and his songs were among the best liked of the afternoon, and were, fortunately, the best examples of Sidney Homer's composing. The first two were given with conviction and loftiness of feeling, and the last with an archness and tenderness which bespoke experience in entertaining her own six "bairnies." Numerous extras were demanded and given. Splendid accompaniments were supplied by Eleanor Scheib.

H. C.

## SEBALD SHOWS TECHNICAL GIFTS IN VIOLIN RECITAL

Hungarian Musician Returns After  
Several Years' Absence—  
Plays in Town Hall

Alexander Sebald, Hungarian violinist, announced on his program as the "violin virtuoso of Paris" made what was also announced as his "Metropolitan Début" at the Town Hall on the evening of Nov. 14. Just why the appearance was so styled, is a mystery, as Mr. Sebald is remembered as having played in New York some years ago in Mendelssohn Hall.

Mr. Sebald began with a Romance by Beethoven and then played Wieniawski's Concerto, Op. 14, in F Sharp Minor; Bach's Fugue for Violin alone, in G Minor, "Gipsy Music" by himself, three caprices of Paganini in arrangement by himself, and Ernest's "Rondo Papageno." A further announcement on the program was to be effect that Mr. Sebald would play on "the celebrated Tauscher violin made in Chicago in 1916 and possessing the qualities and tone of a Stradivarius." The instrument, in its lower range, especially on the G string, had a quite lovely tone, but higher up, especially on the chanterelle, the quality was thin and glassy. Also, it did not stay in tune, though this may have been due to the damp night. Mr. Sebald exhibited a fine technique and much facility but his tone was never particularly mellow nor did he disclose any startling ability in the matter of interpretation. His Gipsy airs, however, were played with verve. The audience was numerous and loud in its applause. Francis Moore was at the piano.

J. A. H.

### Stuttgart Singers Give Concert

Under the auspices of the New York Liederkreis, the Schwäbischen Liedergesellschaft from the opera at Stuttgart, gave a concert in the Liederkreis Hall on the evening of Nov. 17. The singers, under the conductorship of Karl Kromer, presented choruses. The orchestra was conducted by Frank Stretz.

## REMARKABLE DEBUT BY MARCEL DUPRE

French Organist Amazes His  
American Confreres  
in Recital

Before an invited audience consisting mainly of organists and other musicians, Marcel Dupré of Notre Dame Cathedral, Paris, famed as the greatest living European organist, made his first appearance in this country last Friday evening, when he inaugurated the new concert organ installed in the Wanamaker Auditorium. The first part of the program consisted of Bach's Fantasia and Fugue in G Minor, the first of the same master's six delightful organ sonatas, César Franck's Chorale in B Minor and the Scherzo from Widor's Fourth Symphony, in all of which Mr. Dupré displayed a rare degree of musicianship and the skill and authority of a master of his instrument. But it was upon the second part of the program that the audience's chief interest was focused, for in it the distinguished French visitor was to give an exhibition of his extraordinary powers in the art of improvising.

It took the form of a symphony, for the four movements of which—an Allegro Energico, an Adagio, a Scherzo and a Finale—the themes were provided by six of the most prominent organists of this country: T. Tertius Noble, Edward Shippen Barnes, Clarence Dickinson, Charles M. Courboin, Frederick Schlieder and Lynwood Farnam. Mr. Dupré amply justified his great reputation. He looked carefully over the themes that were handed to him by Alexander Russell, made his choice of them for the different movements, transposed one or two of them in order to make them con-

form with his tonality scheme, transferred them all to one sheet of paper, and then produced an elaborate and well-rounded composition in which the ease and the resourcefulness with which he developed the themes were fairly breathtaking. His audience of musicians was profoundly impressed and gave him a rousing ovation, to which he finally responded by playing a number not to be expected in an organist's repertoire, Chopin's F Minor Etude, Op. 5, No. 2. During the intermission, Mr. Dupré was presented with a wreath tied with the French colors on behalf of the organists of New York, many of whom gathered about him after the program to greet him personally and to inspect the new organ, for which a number of unusual features are claimed, such as a distinctive color scheme for each division of the organ, so-called "floating" organs, and other devices.

H. J.

### Second Recital Given in Carnegie Hall by Mischa Violin

Mischa Violin, Russian violinist, gave his second recital this season in Carnegie Hall, Saturday evening, Nov. 19, with Josef Adler as his accompanist. Beginning with the Saint-Saëns B Minor Concerto, and following this with two Beethoven Romances, he reached his most congenial terrain in the Ballade et Polonaise of Vieuxtemps and the "Faust" Fantasia of Wieniawski, music that has not the fascination it once possessed, but which still serves to exhibit details of a resourceful technique such as is possessed by Mr. Violin, whose name never would have permitted him to have chosen any other instrument as a medium for the projection of his virtuosity. Good tone and Slavic warmth were characteristics of Mr. Violin's art.

B. B.

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# MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

With the first night of the opera and the opening of the horse show, the real musical as well as social season in New York is supposed to begin. As a matter of fact, the musical season in this country never ends, though some of the critics think it does when they cease operations. Your own columns show that all over the country even in the summer, musical activities of considerable importance are going on.

So far as the Metropolitan is concerned, the first night went off with the smoothness and indeed *éclat* which we have come to expect under the consulship of Giulio Gatti-Casazza. Underlying all the good will and enthusiasm, there was undoubtedly a general feeling voiced by some, felt by all, that an element was missing, and that element was visualized in the large oil painting of Enrico Caruso shown on the grand tier level. You couldn't get away from it. It was impossible to realize that the genial man, the great artist, the wonderful voice, were no longer with us except, so far as the voice has been preserved to us by the fine records that have been made.

Certain of the critics appear to think that the leading artists were not at their best. They never are at the opening of the season. It takes a couple of weeks or more for them to sing themselves into a condition where they are at their best. That they are not at their best at the early performances is due to the fact that some of them have concert engagements before the operatic season opens and what with the strain of singing, and particularly of traveling, they are a little tired, so that it has been suggested that it should be put into their contracts that they shall not accept any other engagements for at least thirty days before the opera season opens.

Another reason is that those who have not been singing, at least in public, need the stimulus of audiences to bring out the best that is in them and that takes a little time.

As is usual, some of the old timers in the boxes and the parquet were missed. New faces appeared. So far as fashion was concerned, it did its duty, though in many of the boxes there were others than those scheduled in the program. However, that did not make any difference to the New Yorkers who were explaining to their country cousins the particular financial and social magnates who sat in all their glory in the exclusive horse-shoe.

One of those missed was Mrs. George J. Gould, wife of the financier and millionaire, who, you know, dropped dead suddenly the other day while playing golf with her husband at their beautiful home, Georgian Court, Lakewood, N. J. Mrs. Gould was a great friend of Caruso's and a patron of musicians and artists generally, which was natural seeing that as Edith Kingdon, one of the most beautiful and talented of the old Daly Company on Broadway, she had won a firm place for herself in the theatrical world, which was afterward duplicated in the social world. She had the satisfaction of seeing her children well married, though two of her boys had not come up to her social aspirations. However, as they married, both of them, fine women, there was really nothing to be regretted.

Mrs. Gould herself, though she retired from the stage when she married, went

far to reply to the criticism that has been leveled at the members of the profession, for she was a good wife and the exemplary mother of seven children, all living and all but one, a daughter aged fourteen, married. She had fourteen grandchildren, all of whom received her loving care. One of her boys, you know, Kingdon Gould, was for some time champion of the world, both amateur and professional, in tennis.

Mrs. Gould, who was of Welsh origin, thus showed that it is possible for a woman to reach a fine position in the artistic world, and also to win an equally fine position in the social world, and finally prove herself to be a splendid mother, and let me add, grandmother.

While in the parquet, in the dress circle, the gallery and the foyer, between the various acts, felicitations were exchanged between old friends, matters operatic and musical discussed, in the horse-shoe one of the main topics of discussion was whether they were going to follow the new Paris style which was explained in a cablegram to a leading paper to the effect that "what we put on the skirt, we will take off the corsage."

The first night of the season in Paris at the opera, showed, they say, the most extraordinary décolleté gowns since the war. Many of the most fashionable women wore nothing above the waist, except a narrow triangular flap of drapery, the upper point of which was fastened four inches below the neck by ropes of diamonds.

Well, this may suit the Parisians, but when I think of some of the ladies who display their charms in the horse-shoe and who have that robustness which suggests that they are members of the beef trust, I wonder whether they will follow the Paris fashion and so treat the audience, when the lights are up, to a display which will rival the display of the members of the ballet on the stage.

While the absence of Caruso will no doubt be felt, it will not, in my opinion, have any perceptible influence on the popularity of opera or on the receipts in the opera house. The advance sale is, they tell me, nearly two millions, and if some of the newcomers in the company, notably Jeritza, make good, there is no reason why this season will not be on the same high plane of artistic accomplishment as well as financial results, as its predecessors.

One of the American members of the Metropolitan who will no doubt be missed by many, especially by those who remember her successful appearances, is Sophie Braslau, who not long ago gave a recital here and received unstinted praise from the critics and certainly scored a success with an enthusiastic audience.

Various reasons have been given why this undoubtedly beautiful, charming and highly talented young woman is no longer at the Metropolitan. She certainly has a splendid voice. She has considerable dramatic talent. The public accepted her. Where was the trouble? Why is it, as some claim, that young American singers get to a certain point with the Metropolitan management and yet never get any further? Do the contracts of some of the artists interfere, or is it, as some have hinted, a settled policy? Are there perhaps reasons of a social character?

Whatever the reason, I shall remain in the belief that it is not fair to judge Gatti until he has been heard, for in my long acquaintance with the eminent impresario, I never remember an occasion when I asked him with regard to some policy, some singer, that he had not immediately a very fair, a very reasonable and a very convincing answer. I recall a statement made to me some time ago by my good friend, Antonio Scotti, to the effect that he would like to personally put up a golden tablet to the memory of Gatti-Casazza, whom he had found to be the fairest, the squarest impresario that he had ever sung under.

Writing about opera reminds me to issue a word of caution to young aspirants for fame. Every now and then, certain ambitious and even unscrupulous persons start an operatic scheme. Sometimes they have a little money; more often they have not. They get the indorsement of prominent persons, or at least they print them whether they have or not, and send out circulars. If there is any response, they may go ahead for a time, give one or two performances. If not, they do not give any.

The particular point, however, that I desire to make in this connection is that often the enterprise is started with the

view to securing money from ambitious young women who are induced to believe that they will have a great chance to shine in the operatic world. They put up their money. The debut does not materialize and then for fear of publicity, they remain silent, and that's an end to it.

A few years ago it came to my knowledge that a young, ambitious and talented girl, who had a very wealthy father, was told by a so-called impresario that if she would furnish him with ten thousand dollars, he would give her a debut in New York, in opera, at a prominent house, with fine supporting artists, chorus, and so start her on the road to fame.

Papa, a very busy man, devoted to the daughter, an only child, by the bye, when he was approached in the matter, knowing nothing of operatic affairs, simply wrote out a check for the money, handed it to the girl and said: "I hope it will help you and you will be a success."

The impresario got the money but the girl did not get the debut. What Papa thought of the matter I have never heard. Maybe his vocabulary of profanity was limited.

Somebody said that Henry E. Krehbiel, the dean of the critics, as he likes to be called, had printed a slur on Beethoven in his review in the *Tribune*, of the new symphony by Sibelius, which was presented for the first time in New York at a recent Philharmonic concert.

Now a good many reported slurs have no existence when you come to examine them. For instance, in order to injure Mayor Hylan and prove that he was of low character, it was reported that his wife, when the Queen of Belgium was here and had expressed her admiration of the sky-scrapers and other sights of New York, replied: "You said a mouthful, Queenie."

Now Mrs. Hylan is a very good, kindly, wholesome lady of education and culture, and it is scarcely necessary to say that this was a libel manufactured for political purposes only and was one of the reasons which created sympathy for Hylan and helped him in the way of votes, which brings me to the charge against Krehbiel, with whom I do not always agree, as you perhaps may remember. But in this case, not only must the veteran critic of the *Tribune* be acquitted, but in my judgment, he has taken a stand that should have been taken long ago.

In looking up his review of the Sibelius Symphony, I find that after referring to Richard Wagner's argument that the last word had been spoken in the field of the symphony by Beethoven, Mr. Krehbiel stated his conviction that the last word in symphonic work was not said by Beethoven.

Mr. Krehbiel also drew attention to the extremists of the latter day school, who affect to hold with Wagner and who have laid stress upon the notion that the one thing needful in the symphony is "something different."

Now, here we have a question, which is of supreme importance. If, like the Chinese, with their ancestor worship, we follow suit in our worship of the masters of the past, if we, and here I include the critics, in our general attitude take the ground that the pinnacle has been reached in musical composition, that there never can be anything in later years which even approaches the pinnacle, we make it impossible even for a genius to get opportunity, and if he does get opportunity, to get proper recognition.

I am more concerned with this than I am with the discussion as to whether the work of Sibelius is, as Mr. Krehbiel thinks, of inspired merit, original in thought and expression. But I am concerned and hail it as a distinct proof that we are on the road of musical progress, that a man of Mr. Krehbiel's unquestioned standing, experience and ability, has put his foot down fairly and squarely in protest against the view of those who, because they worship Bach, Beethoven, Wagner and all the other great ones, go to a performance with the conviction that nothing that can be written to-day in the way of musical composition can ever even approach the works of the great masters.

Incidentally, let me express my own conviction, the result of hearing a good deal of music in my life, that everything Beethoven or even Wagner wrote was not either inspired or of the first rank. This may be heresy to some.

It is certainly interesting to read that among the performances to be given at the San Carlo Theater in Naples this

## Viafora's Pen Studies



Rehearsing the Members of the Metropolitan Opera Ballet, and Teaching Them the Cues to Begin a "Pas Seul" or a Pirouette. Is a Specialty with Alessandro Scuri, Assistant Conductor at the Opera House. Mr. Scuri, Who Was Formerly a Teacher of Piano and Composition at the Conservatory in Milan, Specializes in Ballet Music. A Divertissement Composed by Him for Rosina Galli and Giuseppe Bonfiglio Has Been Danced with Marked Success

season is Puccini's "La Fanciulla del West."

Curious, isn't it, that this opera of Puccini still lives in Italy, whereas it has been banished from the boards of the Metropolitan? Those of us who remember the drama and the wonderful Belasco production came to the conclusion that it was a good play spoiled by the music. I remember it chiefly for the wonderful performance that Amato gave us as the Sheriff, and for the singing of Enrico Caruso, who, when the rope was around his neck and he was about to be hanged, appeared inspired.

Perhaps, however, though the opera did not please here sufficiently to cause it to be retained in the repertoire of the Metropolitan, it is attractive to the Italians because they believe it presents life in this country. Reminds me of the Englishman who as he came up the bay on the great liner asked: "In what part of New York do the Indians live?"

Someone graciously gave him the address of Tammany Hall.

When you read in the heading of the New York *Herald* that in Berlin you can go to a Kreisler concert, taxi, have a meal for two and all for fifty-six cents, it makes you gasp.

The correspondent of the *Herald* says that he went to the concert when Kreisler played with the Philharmonic, at which double prices were charged, first because it was Kreisler and second because he was playing for a children's benefit. He had two seats in a first row box, taxi-cabbed to a little tea room near the concert hall where he had an excellent luncheon of ham, cheese, rolls, butter and tea, heard the concert and then went home, all for the equivalent of fifty-six cents, divided as follows: automobile, 20 marks; tea for two, with tip, 44 marks; concert tickets, 80 marks; program and check room, 6 marks; car fare home, 2 marks; total, 152 marks, at the then rate of exchange just fifty-six cents. However, judging from other reports that come from Berlin, I suggest that even if you can get so much for fifty-six cents there, you had better stay at home for some time to come at least.

You may recall that I expressed my belief that it would have been better to have brought the great Russian bass, Chaliapine, out in opera rather than at a concert, and my judgment in the matter is indorsed by what happened the other night when he sang at the Manhattan Opera House.

That he got an uproarious reception not alone from his own countrymen who were present but from other music lovers

[Continued on page 8]



## MEPHISTO'S MUSINGS

(Continued from page 7)

was to have been expected. Unfortunately, he was not at his best. A severe cold which had forced the postponement of his *rentrée* was still with him, so that if he had been left to his own judgment, he would not have sung at all. However, he gave a sufficient example of his extraordinary power as an artist to have justified all that has been written about him.

When he wanted to retire after he started, when his voice was no longer within his control, and he had put on his hat and overcoat, it was the sylph-like Pavlova who saved the day by going up to him, throwing her arms about him and giving him a kiss. That would have inspired a corpse. It certainly inspired Chaliapine to go to the limit of his endurance.

The man is really so great, not alone as an artist, as a singer, especially in opera, but as a personality, as a man of original thought, that it is to be hoped that the conditions surrounding his next appearance will be more adequate, so that those who do not know him, who have not been informed as to his true position in the world of music and art, may understand and appreciate him. Not in a long time has any singer, or artist, or public character received such an ovation as Chaliapine got when he came on the stage after he had sung.

\* \* \*

The arrival of this distinguished Russian reminds me that reports from Russia show that the great River Volga is silent. Perhaps you remember some years ago when the first Russian Balaika Orchestra appeared here and made a sensation with one of the most impressive songs we ever heard, "The Volga Boatmen's Song." It haunted us for weeks afterward.

It was a wonderful, weird lament that told of the long, dreary toil of the boatmen as they worked their way on the river. Now the song is heard no more.

And why is the music of the balalaikas no longer heard? The pawnbrokers have them in exchange for money necessary to buy food for the starving families. Even the samovars have disappeared from the peasant cottages. They have been exchanged for bread. Everything that made the homes comfortable among the peasants, the bright brass candle-sticks that adorned every mantel, are gone. A great pall of misery and starvation overhangs the mighty Russian empire.

\* \* \*

It appears that Richard Hageman, formerly one of the conductors at the Metropolitan and who had done such excellent work at the Sunday concerts, that some of us thought he should have had greater recognition, was on his way to San Francisco, but was captured by the wily Chicagoans before he could get there. They have made him vice-president of the Chicago Musical College, established, as you know, by the late Dr. F. Ziegfeld, and of which Felix Borowski is the president and Carl D. Kinsey, the enterprising manager.

Long ago I told you to look upon Chicago as no longer the porkopolis of the wild and woolly West. There are those who tell me that your paper will yet be published from Chicago because it will be the metropolis of the United States. There are a good many far-sighted people who believe that New York will ultimately become the export city, which will unite us with the old world but that the real center of population, of wealth, even of culture and also of music, will be the windy city on the lake.

\* \* \*

When Richard Strauss, who is now on what is developing into a triumphal tour of this country, conducted the other evening at the Metropolitan among other things, the dance of the seven veils from his opera "Salome," I wonder whether he knew what transpired when that work was first presented at the Metropolitan.

You know, when it was given just fourteen years ago, and that most delightful and talented of artists, Olive Fremstad, was the *Salome*, she did not do the dance. That was done by Blanca Froelich, the leading dancer at the time, who made up to resemble Fremstad, who hid behind the scenes. There was a report that Blanca made that dance so realistic at rehearsal that part of it was cut out in deference to the moral scruples of some

of the directors. They are so very respectable!

Now, perhaps Herr Strauss knows or does not know that toward the close of the opera, sweet Anne Morgan rose up in her box and in an outburst of virtuous indignation declared that the opera should never again be given at the Metropolitan, and as she represented vast financial interests, the late J. P. Morgan being then alive, and as, furthermore, the late J. P. always stood, so far as the conduct of others was concerned, for all that is virtuous and moral, Conried was obliged to let the opera go with that single performance, which, if you may also remember, gave Oscar Hammerstein his chance to produce the work and dear Mary Garden, who appeared as the *Salome*, the opportunity of adding another to her long list of successes. It also gave opportunity to Henderson in his review of the Hammerstein performance to assert that Mary danced better than she sang, but then, you know, you cannot please everyone.

\* \* \*

Now and then, the critics treat us to a genuine surprise in the way of something that is unique. Here is something that caught my eye. It was in the *World*: "A piano groaned and sobbed at Carnegie Hall yesterday afternoon, and sighed and shrieked and cursed and moaned. And on a chair in front of the piano Elly Ney, swathed in a vivid vermilion robe, in loose folds about her body, writhed and shrank and delivered herself of Chopin's music. Her program was all Chopin, and her interpretation was addressed not only to the ear but also to the eye, through a flow of tortured plastic poses."

You will no doubt agree with me that, as I said, this is unique. Meantime, let me add that in the opinion of some competent critics, Elly Ney is an artist, with certain mannerisms, it is true, and belongs among the big ones. So she may console herself.

\* \* \*

Luisa Tetrazzini has been singing in London with very great success and they say her contract calls for 500 pounds an appearance—not avoidpous but real money. This was the prize that Caruso won every time he sang. The critics say that she is in better voice than she has been for some time and is singing with greater ease.

They have just brought out a book of her memoirs under the title of "My Life of Song." The *London Daily Telegraph* in reviewing the work said it would disappoint all those who hoped to read in it how she got there. True, says the *Telegraph*, she promised her views on singing at some latter date, but at the present time she had collected "a wealth of anecdotes, strange adventures and experiences." If any artist has had strange adventures, it is Luisa.

\* \* \*

Myrella Adelson has jumped into the limelight, with her picture in the papers, because she was the central figure in a jazz wedding at the Hotel Astor, which wedding made her Mrs. Friedman. Saxophones and clarinets brought Mendelssohn's "Wedding March" up to date by jazzing it, while more than one hundred guests, many of them from Broadway's theatrical circles, kept time to the music.

It was a love match—Friedman was swimming two years ago at Bradley Beach with Miss Adelson. The couple were caught in an undertow and were in danger of drowning. Captain Joseph Ruddy of the Olympic swimming team rescued them and later received a Carnegie hero medal for his act. Is not this, however, contrary to expectation? Should not the lady have married Ruddy, that is, unless he is already married?

\* \* \*

It is not, however, wonderful that people should be married to jazz, when we read that Professor Stephen Langdon, head of the Assyriological Department at Oxford University, England, who recently came to Syracuse University to address the Archeological Society there on the music and liturgy of ancient Babylonian worship, declared that in those way back times which we associate with Mr. Samson and Mme. Delilah, popular songs were sung with the music of the lute, the harp, the tambourine and the pipe, a regular jazz orchestra, and we are further told that just about three thousand years ago, the Babylonians invented orchestration and from pipes that have been found, the ancients must have been familiar with the octave—even four thousand years ago. The worthy professor is an authority for he has been exploring the Assyrian ruins for thirty years. Incident-

ally, also, the professor announced that the Babylonians and Assyrians were a very religious people.

So the devotees of jazz—and their number is large—may console themselves that they are not patronizing a new, horrible and immoral form of musical composition. They are simply going

back to the habits of their ancestors some four or five thousands years ago, says your

*Mephisto*

## Daniel Mayer, Back from Australia, Eulogizes Its Musical Standards

DANIEL MAYER, New York concert manager, who has returned from his first visit to Australia, is enthusiastic in his opinions of that country.

"They're a wonderful people down there," he says. "I was astonished to see what they have accomplished—not only in music, but in other directions. There are only six million people in Australia, a country as big as the United States, and it is amazing, for example, to see the great public works they have carried through—the lines of railroad they have built, and built for themselves, for there the railways belong to the State. I've been doing business with that part of the world for thirty-one years, and had never been there before; and they gave me the time of my life. As for music, I consider that Sydney, the capital of New South Wales, has attained a standard of appreciation equal to that found in great centers in America and Europe. I was at a performance of Vaughan Williams' London Symphony by the State Orchestra in the Sydney Town Hall, and I heard applause following that performance that could not have been exceeded in any of the big capitals of the world. The people of Sydney have been educated to appreciate the best music, and they will have nothing else."

This condition of things he attributes largely to the efforts of Henri Verbrugghen, director of the New South Wales Conservatorium. He met an old friend in Mr. Verbrugghen, "for," he said, "I was his manager in Scotland thirty-five years ago, and later in London. Ysaye brought him to me, when Verbrugghen was but a boy. The playing of the Verbrugghen Quartet in Sydney was a revelation to me. I had heard it previously, seven years ago in London, but it has now improved tremendously."

In Melbourne also the musical standards were good, he found, but not so high as in Sydney. While in Melbourne he heard a very good performance of "The Damnation of Faust" by Alberto Zelman's choir. "Ralph Errolle, well known in New York, was soloist with the State Orchestra at a Sydney concert, and sang very well indeed," said Mr. Mayer. "He has developed remarkably—so much so, in fact, that Dame Clara Butt, who was



Figures Prominent in Music, Photographed in Victoria Park, Christchurch, New Zealand. Reading from Left—Daniel Mayer, Mischa Levitzki, and Mr. Bonner, Representative for J. and N. Tait.

in the audience, said to me, 'We have listened to-night to the successor to Caruso.' Errolle is coming to America next April."

Mr. Mayer went to Australia and New Zealand to manage the tour of Mischa Levitzki, pianist, who, having concluded his series of recitals, is now on board the *Narkunda* on his way to spend a holiday in Egypt and France. Levitzki, he says, played to crowded houses everywhere. He gave nine recitals in Sydney, ten in Melbourne, and three in Brisbane; three concerts in Sydney with the State Orchestra, and also visited Adelaide and the New Zealand centers. "That's the kind of audiences we had," said Mr. Mayer, as he held up a copy of *MUSICAL AMERICA* showing a portrait of the Sydney Town Hall packed at one of the Levitzki recitals. Mr. Mayer also greatly enjoyed his trip to New Zealand. Another old friend whom he met there, in Christchurch, was Edward Branscombe, for whom he had acted as first manager in the latter's career as a singer in England. Mr. Branscombe has settled in Christchurch as a vocal teacher. In Sydney he met Philip Newbury, tenor, who also has come to America, and is now in New York.

P. J. N.

## DIPPEL TO PRODUCE OPERA IN MID-WEST

Will Organize New Company for Star Performances in Four Cities

A new opera company of star proportions, which will center its activities in the Middle West, and which will begin operations next season, is being organized by Andreas Dippel, impresario, one time co-director of the Metropolitan Opera Company, and head of the Chicago opera.

According to Mr. Dippel's present plans, the company will centralize its operations in the cities of Detroit, Cleveland, Cincinnati and Pittsburgh, and will spread its season in these cities over five months, extending from November to Holy Week.

Unlike similar forces, the company, Mr. Dippel plans, will be run on the schedule carried on by symphony societies. In this manner, each of these cities will have about two performances of opera a month during the season.

"This company," said Mr. Dippel, speaking of his project, "will in no way interfere with any of the present opera companies making their appearances in these cities. It is to be a company of star magnitude with leading artists, and will not be a popular-priced company,

but will have a maximum admission of five or six dollars. Its centralization, however, will permit the best operas to be given at that rate, with the finest equipment, as the people, not the railroads, will get the greatest benefit of it.

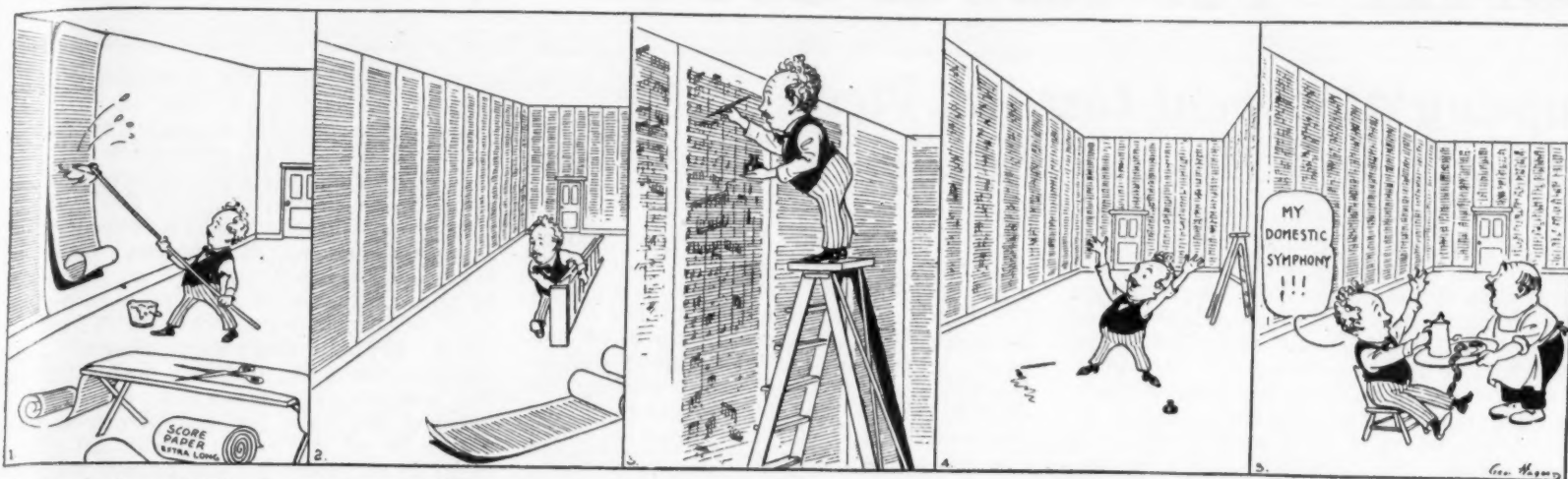
"One must remember that the Central West has not only these four large cities, but also some twenty smaller cities in the same radius, representing a population of about 6,500,000 persons, to whom this opera may appeal. Besides this, we are going to be careful not to interfere with the symphonies of these cities, for we shall see that the performances fall on days on which the symphony concerts are not given.

"As to our theatres, we have not decided, but we may be able to use some of the motion picture houses which have fully adequate accommodations. As I once predicted, America has awakened to find itself with hundreds of potential opera houses in its remarkable motion picture theatres.

"Thus far we have not decided on the definite artists or repertoire, but it is certain that as soon as we make our definite plans, we will be able to get the leading artists. I shall go to the Middle West, at the end of this week, and further the plans. Such a scheme as this needs a year's time to complete it, and I have no plans to start our season before next year."



## Second Concert by Richard Strauss and New Tone-Poem by Henry Hadley Enliven New York's Orchestral Week



The Evolution of "The Domestica"; a Cartoonist's Idea of Richard Strauss at Work on One of His Monumental Scores. Cartoon by George Hager, Reproduced from "Music and Musicians"

FOR the second time since his recent return to the concert halls of the New World, Richard Strauss wrote a colossal accelerando into the music of Manhattan, by leading the Philadelphia Orchestra in something more than ex-Cathedra expositions of his own larger scores. This time the scene shifted from Carnegie Hall to the Metropolitan Opera House, the concert taking its place in the chronicles of the year as the first of a series of three in these august surroundings. Unlike the Carnegie program, there was a soloist, Elisabeth Schumann, and five of the Strauss songs found place between orchestral numbers.

The only other symphonic band in the field during the week, as far as New Yorkers were concerned, was the Philharmonic, which was guided in three concerts by Josef Stransky. At the pair Thursday night and Friday evening, Henry Hadley's newest tone-poem, "The Ocean," completed as lately as October, was a first-time novelty, and Mr. Stransky yielded the baton to the composer for both performances of the work. The third program, given Sunday afternoon, was devoted entirely to the music of Wagner.

### Second Strauss Concert

Concert, Richard Strauss and the Philadelphia Orchestra; Elisabeth Schumann, Soprano, Assisting Artist; the Metropolitan Opera House, Nov. 15, Evening. The Program: Tone-Poem, "Also Sprach Zarathustra," "Salome's Dance," from "Salome"; Five Songs with Orchestra, "Die Heiligen Drei Könige aus Morgenland," "Morgen," "Muttertändelei," "Freundliche Vision," "Wiegenlied"; Tone-Poem, "Tod und Verklärung," Strauss.

Because of the larger seating capacity of the Metropolitan Opera House, eight or nine hundred more persons attended the second of the orchestral concerts conducted by Richard Strauss than were included in the capacity audience which rousingly welcomed Dr. Strauss at Carnegie Hall two weeks earlier. Though there was no such demonstration as was participated in by the Carnegie throng, the thirty-five hundred pairs of hands at the Metropolitan applauded excitedly, and besides requiring the illustrious composer-conductor to bow his appreciation times without number, they brought about repetitions of "Salome's Dance" and "Morgen," the song which, next to the Ständchen (the popularity of which Dr. Strauss has been said to resent) has met with the widest favor of his one hundred or more vocal compositions, at least in America.

Beginning with "Also Sprach Zarathustra" and ending with "Tod und Verklärung," this program served, by a reversal of chronology, to demonstrate for many ears the truth of the commonly held critical view that the earlier Strauss tone-poems have more of inspirational greatness than those which came later. Contrary to this view, Dr. Strauss, since his recent arrival in America, has expressed his preference

for "Zarathustra" as compared to "Death and Transfiguration," the latter the third, the former the fifth of his tone-poems, and separated by an interval of six years. Though it has been more eloquently played in New York by other conductors, notably Willem Mengelberg, the work of 1889, not that of 1895, provided the climactic moments of this concert, and it can only be presumed that Dr. Strauss expected this, or he would not have played "Zarathustra" first and "Death and Transfiguration" last. For the writer, "Zarathustra" is the least satisfying of the Strauss tone-poems, and "Death and Transfiguration" the most moving and convincing; though perhaps not even the heart-clutching apotheosis of the earlier work transcends in uplifting appeal the primordial sweep of the stupendous orchestral sunburst with which "Zarathustra" begins.

There were some indications either of lack of sufficient rehearsal or of the inability of the players to quite mount those pinnacles of virtuosity required of them, in the projection of the Strauss obeisance to Nietzsche. This was aside from the circumstance, often noted before, that, although the orchestra pit at the opera house yields a sonority and

richness of tone with which no fault is to be found, symphonic organizations placed on the Metropolitan stage do not sound as well as they do in the concert halls. Those who had scores before them noted some miscues as to notes played, and the violins were in difficulties in the famous enigmatic close, with its juxtaposed keys, described by Lawrence Gilman as "the shadow of that ineluctable ghost, the Riddle of the Cosmos."

The Straussian Cosmorama needs its program more than the later and even more discussed "Domestica." It does not stand up as convincingly as music without clarifying memoranda. The inferior character of the thematic material—often jejune and sometimes, as in the instance of the waltz, platitudinous if not banal—is sufficient explanation. With the program in mind, the crowding of the episodes is such as to confuse and weary the ear, even when clarity is made the primary consideration of the performance, as it apparently was by Strauss at this concert. Details were enucleated with an almost meticulous care, and the penetralia of a temple were revealed where another would have disclosed only a wilderness, but this only served, for the most part, to emphasize the commonplaceness of much that Strauss has attempted to exalt by means of his prodigious powers of orchestration. As Ernest Newman has written, in "Zarathustra" Strauss is "still a Titan, but a Titan in chains." Abjuring entirely the debatable questions as to whether he has sought to write metaphysical music—his own comments on his work rather belie the imputations of his program—and to express in terms of tone the musically inexpressible, "Zarathustra," as played Tuesday night, was operose and even tedious, with only here and there, after the superb opening—and again in the daring close—moments that gave to it a message other than that to be found in the grandiosity of colossal architectonics.

To-day, there is little that is startling or vertiginous about the "Salome" dance. It was well played, with perhaps less of orgiastic implication than the audience expected. This was its first hearing within the walls of the Metropolitan since the lone performance that led to the interdiction of the music-drama by the directors in 1907.

[Continued on page 29]

## Strauss and Elisabeth Schumann Provide Feature of Boston's Week

### Mishel Piastro Aids in Interpreting German Composer's Works—People's Symphony Continues Its Schedule with Increasing Success—Society of Singers Essays "Lohengrin"

BOSTON, Nov. 21.—After an absence of many years from this city, Richard Strauss appeared at Symphony Hall on Sunday afternoon, Nov. 13. Not in the capacity of visiting conductor did he come, but as accompanist for his own compositions, to which the program was entirely devoted. The demonstrative reception accorded Dr. Strauss was indicative of the high esteem in which this distinguished musical personage is held in this city.

Elisabeth Schumann and Mishel Piastro were the assisting artists, if such the soloists may be designated. As an exponent and interpreter of Dr. Strauss' songs, Miss Schumann was highly successful. Her singing conveyed the essential romantic lyricism so characteristic of most of the songs. Her attributes as a lieder singer served to clothe with lovely vocal charm the music entrusted to her, and to dispel the monotony inevitable in a program of songs not too widely diversified in moods. Mishel Piastro, violinist, gave an illuminative interpretation of Strauss' early Sonata for the violin, Op. 18, a sonata at times discursive though interesting in its soaring emotional sweeps.

The management of the Boston Symphony extended to Dr. Strauss an invitation to conduct his three well-known symphonic tone poems which were to be on the program of the Pension Fund Concert the following Sunday, but pre-

vious engagements interfered with his acceptance of the invitation. It has been intimated, however, that he will appear as guest-conductor later in the season.

### Local Forces Give Concerts

The People's Symphony, directed by Emil Mollenhauer, gave its fourth concert of the season on Sunday afternoon, Nov. 13, at the Arlington Theater. That these concerts are becoming more and more popular is attested by the fact that the attendance was the largest in the history of the series. The orchestra played Beethoven "Coriolanus" Overture, a love scene from Victor Herbert's Suite for String Orchestra, Godard's "Scènes Poétiques," and "Finlandia," by Sibelius. Under Mr. Mollenhauer, the orchestra has developed in authority, in brilliance, and in suppleness. Especially successful was the performance of the Sibelius work.

The assisting artist at this concert was a young Boston violinist, Marjorie Pierce Posselt, who played the Vieuxtemps Concerto, No. 4, in D Minor. Her performance was a technically brilliant one, marked with poise and authority. Her tone was rich and singing in quality, and her interpretations showed that she was endowed with imagination and temperament.

Dorothy Fairbanks, soprano, made her Boston debut at Jordan Hall, on Nov. 15.

[Continued on page 45]

## HEMPEL

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# MUSICAL AMERICA'S WEEKLY

## Carl Rosa Opera Company at Covent Garden Vies With Recitalists for Musical London's Attention

LONDON, Nov. 12.—One by one the new musical events of the season crowd each other on the stage of greater London, opera, concerts, recitals. Katherine Goodson, the pianist, César Thomson, still appearing in public as a violinist at the age of eighty-four, Marcel Dupré, the French organist with a predilection for glockenspiel-cum-xylophone effects, heard in St. Paul's Cathedral, make way for other solo artists, while opera after opera, thus far only repertoire scores, are given by the Carl Rosa Company, and the symphonic orchestras are not chary of performances.

### Covent Garden "Tales" Too Casual

The recent production of Offenbach's "Tales of Hoffmann" at Covent Garden lays itself open to the reproach of being too casual in its manner of presentation, though individual singers did good work. The three heroines of the several "Tales" were well represented by Nora d'Argel, Gladys Cranston and Eva Turner, the last singing the part of Antonia particularly well. John Perry was an ardent Hoffmann. Kingsley Lark successfully doubled the parts of Coppélius and Dapertutto, and Henry Hardy produced the hard tone needed for Dr. Miracle's sinister rôle. But the orchestra—Covent Garden is too big for the work—was apt to smother the voices, and the singers dared not quicken their pulse in the climaxes. The duel at the end of the Venetian scene was a very casual affair; Giulietta and her ladies strolled off calmly to their gondola, and Hoffmann obtained the key he had fought for without any excitement whatever. Incidentally, one wished that Dr. Miracle had learned how a violinist handles his bow.

### Chamber Music Concerts

A new quartet by Alfred Wall, with some satisfactory things in each of its three movements, was played by the Beatrice Hewett Piano Quartet at Steinway Hall recently; and at the Rhoda Backhouse chamber concert at Wigmore Hall, the Brahms' Horn Trio in E Flat, the horn part played by Felix Salmond on the 'cello, was given a dignified and vigorous interpretation by Rhoda Backhouse. Harold Craxton, and the pseudo-horn player, though, in spite of the latter's skill, some of the horn passages were manifestly unsuitable for the 'cello. Frank Bridge's "Phantasie Trio," which was also played, had evidently been studied to some purpose.

### Josef Hofmann Returns

Josef Hofmann reappeared before a somewhat scanty audience in Queen's Hall, and with staccatos and forzandos which must be the despair of listening students, and his usual extraordinary deft use of the sustaining pedal, played a strangely reticent program. Not once in the Chromatic Fantasia and Fugue of Bach, Beethoven's Andante FAVORI and Rondo in G, the Liszt-Schubert "The Trout," a Brahms "Intermezzo" and "Rhapsody," was what one might consider a perfect legato heard. It would seem that Hofmann is more pianist than musician, for, though Bach was played with immaculate neatness, as Browning says, is there nothing more? At Herbert Freyer's second recital this pianist played, in his usual unaffected style, among other things, "Six Little Variations on a Purcell Theme," of his own, and a spontaneous Prelude in G, of which he is the composer. At Kathleen McQuitty's piano recital in Aeolian Hall some small pieces from Grovlez's "Almanach aux Images" were presented in a characteristic manner; while the outstanding number of Magdeleine du Carpi's third recital at Wigmore Hall was the Brahms-Paganini set of variations.

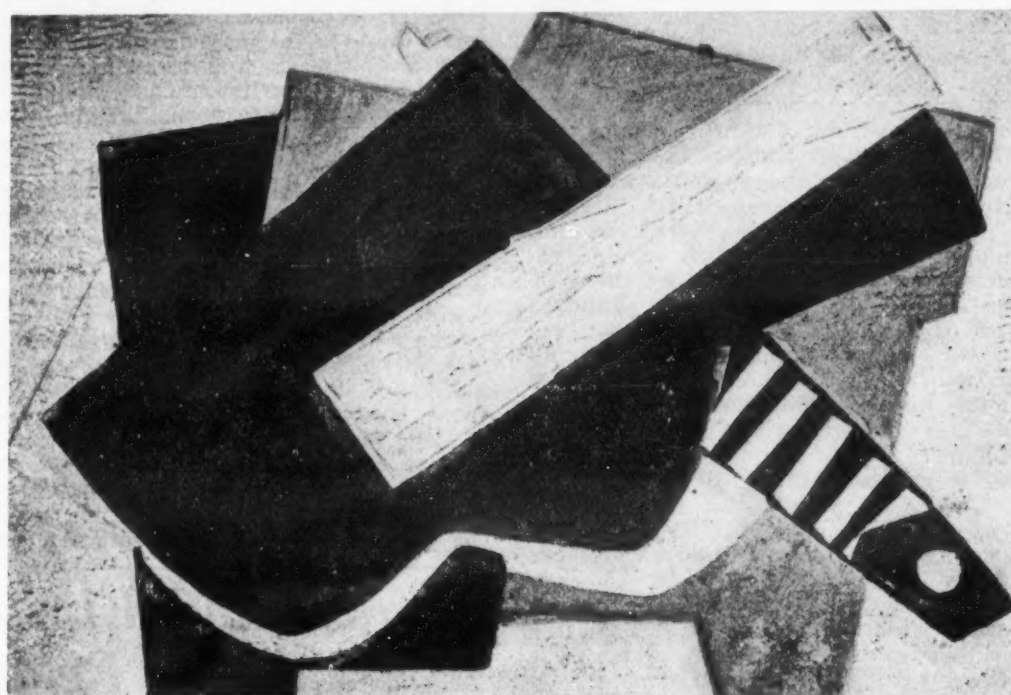
### Singers and Violinists

Doris Manuelli, at Aeolian Hall, in a program of native composers, was especially good in Cyril Rootham's "Saint Andrews," Goossens' "Appeal," and Holst's "Songs from the Rigveda"; while Dawson Freer, at another recital in the

songs as Parry's "Laird of Cockpen," and same hall, was at his best in such robust Korbay's "Shepherd, See Thy Horse's Foaming Mane!" Pattie Hornsby, at Steinway Hall, recently sang folk-songs and simple lyric numbers such as Mallison and Cyril Scott write with a clear, girlish voice. Mme. Delines, though at her song-recital in Aeolian Hall she sang her Handel and Scarlatti numbers well and smoothly, seemed to avoid the greater vitality of projection which endangers vocal tone quality. This was a hindrance to her successfully catching the spirit of Bantock's "Bluebell Wood" and achieving its proper climax.

Laurance Turner displayed considerable imagination coupled with sound technique at Wigmore Hall in his playing of the Elgar Violin Sonata and the Mendelssohn Violin Concerto, much of the general effect of the latter being due to Harold Craxton's excellent playing of the orchestral part on the piano. Isaac Losowsky, with the assistance of Max Pirani, played the Bruch Fantasia at Aeolian Hall, and a new Sonata by F. J. Morgan, a work which has good thematic ideas that need a little more thought in their working-out. It may be called almost early Victorian in its naïve simplicity.

## Musical Instruments Visioned by Famed Futurist Sculptor Laurens



Laurens' "Musical Instruments on a Table," from the Leonce Rosenberg Collection, is a Characteristic Example of the Famous Futurist Sculptor's Art. His Admirers Declare That His Style Is "Grace Itself"

### Paris Opéra No Longer Suited for Its Purpose

PARIS, Nov. 10.—Pierre Lalo grieves, and with reason, anent the unsuitability of the Paris Opéra for its present purpose. It was built as a court theater, and the public of sixty years ago were used to the spectacular works of Meyerbeer and Halévy, for which, at the height of their success, the dimensions of stage, audience room and the entire building had been planned. And then, when the Opéra opened, this kind of opera had been outgrown. Now Paris possesses an imposing structure, adapted for the pomp of visiting royalties, the splendor of imperial festivities, the glitter of uniforms and court dresses, but not at all adapted for making and hearing music. The stage of the Opéra seems empty unless peopled with choristers and dancers; its audience room is lacking in resonance except for ensembles and finales with a great noise of orchestra, chorus and solo voices. By the irony of fate, with the greatly increased expense of maintaining the Opéra, the gigantic hall is as badly arranged as possible for large box-office receipts. It holds but a few more listeners than ordinary theaters whose dimensions are not half so great. There are only 2300 seats. Hence even the rare successes of the Opéra cannot count upon bringing in good receipts. Of the 2300 seats only a few are sold at a low price, and that portion of the public which is fondest of music and maintains the liveliest interest in it, which would support new works with its presence and applause, is almost altogether debarred from attendance.

### Potiphar's Wife in Halle

HALLE, Nov. 10.—A musical comedy, "Madame Potiphar," presented here under the baton of Oskar Braun, is notable for the distinction of its musical setting, by Alfred Rahlwes, melodic good taste and a clear and graceful instrumentation characterizing his score, which is suggestive of the style of d'Albert and Wolf-Ferrari.

### Wachtmeister Concert in Stockholm

STOCKHOLM, Nov. 11.—The Swedish composer, Count Axel Raoul Wachtmeister, whose compositions are well known in the United States, many of them having been issued by a New York publishing house, recently gave a concert of his own works in Stockholm, with the aid of various artists of distinction, before a representative audience. Count Wachtmeister played various of his piano compositions himself, their originality being marked, for all that some show the influence of the modern French school.

### Politics May Secure

#### Smetana Paris Hearing

VIENNA, Nov. 11.—The present political affiliations existing between France and the new Czecho-Slovak Republic may bring about the presentation of Smetana's "Bartered Bride" at the Paris Opéra, which the late Princess Metternich once endeavored vainly to procure. It was during the second half of the nineties, that Princess Metternich attempted to have the score of the Czech composer given. She had succeeded in interesting the greatest of the singers

at the Opéra, and the famous baritone, Maurel, in particular, was enthusiastic about the work, and eager to appear in public as Kecal. He even gave a soirée at his own exquisite little palace, in order to make the higher circles of Parisian society acquainted with the beauties of Smetana's work. Maurel and some of his colleagues, accompanied at the piano by the conductor of the Opéra, sang excerpts from the vocal score of "The Bartered Bride," and were warmly applauded. In spite of this, and although the influential Paris daily, the *Figaro*, entered the lists for the proposed performance of the work, it was not found possible to secure its acceptance for production. Now that the Czechs have entered into closer political relations with the French, however, Smetana's "Bartered Bride" has a chance for posthumous honors in the Gallic capital.

### Saint Elizabeth French Princess

PARIS, Nov. 12.—Emile Horn, a French scholar, has published a book which endeavors to prove that Saint Elizabeth of Thuringia, the heroine of Liszt's famous oratorio, was not a German, but a French princess. In 1907, she was acclaimed as a "German national saint," on the occasion of the commemoration of the 700th anniversary of her birth; but Horn, in his "Une Descendante de Renaud de Chatillon et son Epoque," presents her as the descendant of a French Crusading knight from Champagne.

### New Leipsic Concert Hall Dedicated

LEIPSIK, Nov. 10.—The city of Leipsic has had the great festival hall of its New Court House made over into a concert hall seating 650 persons, and now lets it out for recital and other purposes. It is decoratively one of the most imposing, and acoustically one of the most perfect in Germany. It was dedicated recently by a song recital evening of the works of Georg Liebling, sung by the admirable lyric soprano of the Hamburg Opera, Emmy Land, accompanied by the composer.

### A Palace of Fine Arts in Brussels

BRUSSELS, Nov. 11.—An association has been formed in this city whose aim is to erect a vast edifice to be devoted to expositions and concerts, with a hall exclusively reserved for musical performances, with 2000 seats, a stage or platform capable of holding 100 musicians, 300 choristers and a great organ. The city is to deed the land lying in front of the old Hotel Ravenstein to the Association, which will issue bonds guaranteed by the State to cover the expenses of erection.

### Conductor of Eighty Still Active

BISHOP AUCKLAND, Nov. 12.—An interesting festival marked the recent entry of Dr. Nicholas Kilburn, the veteran musical conductor of the North, upon his eightieth year. For nearly half a century he has conducted the Sunderland Philharmonic, the Middlesborough Musical Union and the Bishop Auckland Musical Society, during which period he missed only two rehearsals. A concert by the three societies at Middlesborough was held in homage of the event.

### D'Annunzio Can Play Piano Once Liszt's

CAGNACIO, Nov. 11.—Gabriel d'Annunzio has withdrawn to this picturesque town on the shore of Lake Garde, and has established himself in a villa which at one time belonged to a relative of Richard Wagner, and where, if he so choose, the Italian poet may amuse himself by playing a piano which was once the property of Liszt.

In St. George's United Free Church, in Edinburgh, Scotland, Richard Wagner's "Parsifal" music has been used for years at the Communion services.

Felipe Pedrell has offered his fine collection of musical manuscripts to the Institut d'Estudis Catalans in Barcelona.

Gallotti's new mass, "Mariae Nascendi," was recently sung for the first time in the Milan Cathedral under the composer's direction.



# SURVEY OF MUSIC IN EUROPE

FREDERICK H. MARTENS, Foreign Editor.



## Gailhard Score Lends Charm to Paris Première of Chinese "Féerie"

PARIS, Nov. 10.—The Paris musical season, in full swing, is marked by an increasing number of concerts and recitals. Chevillard, at the Concerts-Lamoureux, recently gave a particularly fine performance of Liszt's "Dante" Symphony, the Debussy "Nocturnes" and Beethoven's First Symphony. At the Concerts-Pasdeloup, Rhené-Baton directed a presentation of Weber's "Oberon" Overture which might be criticized for the dragging of the brasses, and a lack of clarity on the part of the first violins, though Hodin played the horn solo with great poetic charm. The same concert, aside from Liszt's "Préludes" and Schubert's "Unfinished" Symphony, was notable for a revival of Henri Duparc's "Léonore," first heard at the Concerts-Pasdeloup in 1877, a work well written in the style of Franck's "Chasseur Maudit." A Schumann recital by Yves Nat, in which the pianist displayed

cyclopean vigor in the Fantasia in C and the Etudes Symphoniques, and a Chopin recital by Brailowsky call for mention.

### Gailhard Gives "Sin" Musical Color

"Sin," the Chinese fairy play by Maurice Magre, running at the Théâtre Femina, in spite of the fact that it is made up of a series of incidents poorly interconnected—in defiance of all rules of unity of action—gains a great measure of charm from the music of the score André Gailhard has written for it. The fairy play is sumptuously presented and has a fine moral, yet it fails to move. In the second part, where we see Yama, the genius of evil, defeated in the heart of *Almond-Blossom*, the heroine, by the young Moon-God *Sin*, we might be moved, were it not for the fact that the handsome *Sin* turns out to be nothing more than an amiable little imbecile of a high-school boy who has strayed to—a flower-boat! Our dream disappears together

with that of *Almond-Blossom*. The poet has clipped its wings all too suddenly. The eye, however, is delighted, for with the exception of some unnecessary exhibitions of unclothed ladies, recalling the Folies-Bergère, all the tableaux were at the same time splendid and delicate. André Gailhard's score is a fine and notable piece of work, its Chinese harmonies and rhythms, occidentalized, of course, have a great deal of charm and move with ease and distinction. They have, in fact, much to do with making the fairy-play as enjoyable as it is.

### Anniversary of Chopin's Death

At the seventy-second anniversary of Chopin's death, which took place not so long ago, and was celebrated by the Société Frédéric Chopin, at the Père-Lachaise cemetery in Paris, before a gathering of musical and artistic notables, including many among the Polish colony, Camille Le Senne, president of the Society, recalled the militant character of the composer's Polonaises and Mazurkas, "cannon hidden beneath their flowers," and exalted the "herald of heroism," who had made the language of tone an idiom universally understood, "freeing it from all brutal policing, all censure and all tyranny."



Erna Rubinstein, the Hungarian Girl Violinist, Now Playing to Crowded Houses in Vienna

### Rumors of No Costanzi Opera Unfounded

ROME, Nov. 11.—It seems that the rumors that there would be no opera this year at the Costanzi, owing to lack of funds and a dispute between the management and the orchestra, are without foundation. Four new operas, or rather, five: Brogi's "Isabella Orsini," Michetti's "Grazia," Bianchi's "Ghibellina" and Riccardo Zandonai's "Francesca da Rimini" and "Giulietta e Romeo" will be heard; and Mascagni's "Piccolo Marat," and a revival of some one of his other scores, Verdi's "Falstaff," Strauss' "Rosenkavalier" and Wagner's "Meistersinger" are also to be among those produced.

### Roman Masters Applauded at Turin

TURIN, Nov. 11.—At the Italian Musical Congress held in this city, the papers read which received the greatest applause were by Alberto Gasco, on "The Lyric Stage," and by Domenico Alaleona on "The Musical Education of the Public." Roman composers gained notable success, also, with the performance of their compositions: Alaleona's "Canti di Maggio," and his "Melodie Pascoliane"; and Vincenzo Tommasini with his songs, two "Poemi Arabi," and a Sonata for violin and piano interpreted by Maria and Mario Corta.

### Military Music in Rhine District

WIESBADEN, Nov. 10.—Lectures, concerts and art exhibitions are all used here as a means of French cultural propaganda for the occupied territory, and the bugles and fifes of the African soldiery assail the ears of the statue of William the Silent before the old castle of the Dukes of Nassau, and correct old-fashioned prejudices in favor of German military music. At the "Parsifal" performance in Wiesbaden, the front rows of the stalls were reserved gratis for the French garrison.

### France's Largest Opera House Building

MARSEILLES, Oct. 12.—Within a year the city of Marseilles will have the largest, handsomest and most modern opera house in France, excepting the Paris Opera. Its opera house is being rebuilt and remodelled at a cost of nineteen million francs, and will have the record number of seats for a French lyric theater, 2500 (the Paris Opera has but 2300). The theater will have thirty-five different exits, and a moving stairway, at the side balconies, will permit of a quick descent to the street. Castel, a Roman first prize winner, is the architect according to whose plans the new theater is to be erected.

The Italian critic Alberto Gasco declares that he prefers not to express an opinion anent the beauty of the monument recently dedicated to Palestrina in his native town, and that the "Archangel of Music's" real monument is the total of the thirty-three volumes containing his 400 compositions.

## Women's Symphony and a New Trio Add to Musical Vienna's Programs

VIENNA, Oct. 12.—Vienna probably leads most European cities in the number of concerts and recitals given within its confines day by day. Among pianists appearing there are Leo Sirota, Czeslav Marek, Karl Friedberg, the Austrians Madalah Masson and Winifred Purnell, Maria Palla, Paul Emerich, Alfred Hoehm, Ignatz Hilsberg, and others. Fritz Kreisler's second and third recitals, as splendidly successful as his first, with the Bach Chaconne and the Mozart Concerto in D as their high points, call attention to the fact that Alma Moodie, Erna Rubinstein, Nora Duesberg, George Beimel, the Florentine Gemma del Valle, and Jaroslav Kocian are also giving successful and well-attended violin recitals. As to the song recitals and the singers, their name is legion.

### The Vienna Women's Symphony

Thanks to the efforts of Conductor Julius Lehnert, the Women's Symphony of this city has made rapid artistic progress. Its members have grown in self-confidence as well as in numbers, and the ladies now draw their bows with considerable energy. Violinists of the caliber of Ellen Schlenk-Lechner, Marie Rodofi and Erna Lamatsch sit in the front row of the first violins, and there are three lady double-basses. Unfortunately there are as yet no wind instruments, and this circumstance, as long as male assistance is proudly rejected, will make the selection of programs difficult. At the last concert a Suite by Reinhold, with Trude Zerner at the piano, Stöhr's Op. 8, for string orchestra, and the C Major Quintet of Schubert, in an arrangement for string orchestra, were the numbers heard. The last number was effective, although

similar attempts are not always fortunate, since it is difficult to truly reflect chamber music in the concave mirror of orchestration.

At an orchestral concert conducted by Dr. Hans Pless, Eduard Steuermann played, or rather felt his way—for he did not seem to trust his accompaniment—through the Brahms' B Flat Concerto. In Scriabine's "Poème de l'Extase," Dr. Pless carried the orchestra with him to fulminating heights of expression. Owing to Ferdinand Loewe's continued illness, the first concert of the "Konzertverein" was conducted by Karl Schuricht, from Wiesbaden. The program, moving from Brahms over Beethoven to Richard Strauss, disclosed notable gifts on the part of the young Dantzie musician and conductor, and he was also admirable in carrying out the orchestral accompaniment to the B Flat Concerto by Beethoven, which was beautifully played by Karoline Lankhout. Schuricht achieved a great success at this first Vienna appearance of his, with a public which is, as a rule, rather chary of applause.

Three Vienna artists, Karl Lafitte, Julius Stwertka and Hugo Kreisler have formed a trio, and at their first, most successful concert, presented works by Robert Volkmann, Robert Schumann and Friedrich Smetana. In recent concerts Clelia Aldobrandini, the harpist, also proved that she possessed talents of a high order musically, as well as a particularly fine instrument; while the violinist Andreina Paganini—said to be descended from the demoniac violinist of whom Heine wrote that his playing made one feel that a thousand bards were plucking the strings of their harps and raising a song of triumph—is worth hearing, though she fails somewhat as regards the purely virtuosic quality, which, in view of her name, it is plainly her duty to possess.

## In Sixteenth as in Twentieth Century Lack of Funds Composer's Cross

MUNICH, Nov. 11.—That the indigent composer is by no means a twentieth century development, is shown by the dedication to the Pope Sixtus V which Palestrina, then seventy-four, placed in his "Lamentations," composed in the year 1588. It reads, in part, as follows: "Holy Father! All worries are inimical to the Muses, in particular those brought about by lack of means. If but what is necessary be available . . . the spirit can free itself with ease from other cares. . . . Yet I thank Divine Providence,

not only because my mortal course by now is well-nigh run, and my end approaches; but also because in my greatest distress I have never neglected the study of music. . . . I have composed and published much, but still have a quantity of manuscripts which I fear to publish, because of the calamitous lack of means already mentioned."

The Milan Scala will open this season with a guarantee fund of 6,000,000 lire, and a grant of two per cent from every motion picture house and theater in Lombardy for its maintenance as a national monument. Toscanini will conduct the opening performance of Verdi's "Falstaff."

The centenary of Angelo Mariani, one of Italy's greatest orchestral conductors, was recently commemorated in Ravenna.

## Musical Echoes from New Non-Musical Books

LONDON, Nov. 12.—Even in the new books of a non-musical character, the musical factor makes itself felt at times, as a few examples may prove. In "Luck," an Austrian account of the Russian breaking through in 1916, it is mentioned that the one influence which kept the easy-going, pleasure-loving Viennese soldiers from utter despair, was the thought of home, crystallized in a song which runs like a leading motive through the book, "In der Heimat, in der Heimat, da gibt's ein Wiederseh'n." In H. E. Butler's recent English translation of the "Institutio Oratoria" of Quintilian, the classic author's insistence on the fact that a good general education should include "music and eurhythmics" is recalled. The memoirs of the late Princess Pauline Metternich, those souvenirs of old Vienna which have been published under the title of "The Days That Are No More," are full of incidental musical reminiscences of Wagner and Liszt. Liszt, in particular, appears in a halo of good anecdotes. The account of Liszt's reception at the Tuilleries, whither the Austrian Ambassador brought him in order that Napoleon III might hear him play, is entertaining. "After dinner the Emperor asked Liszt to play for him. He gave a rendering of my favorite 'Carità,' then played a charming waltz of Schubert's, . . . and wound up with the 'Preghiera' from Rossini's 'Moise.' At the end came a series of powerful tremolos, and when it was over the Emperor said to him, 'How well you imitate thunder!'"

### Three Unknown Haydn Symphonies

WALLERSTEIN, Nov. 10.—The Archival Counselor, Dr. Diemand, of this town, has discovered three hitherto unknown Haydn symphonies, which the composer presented to the reigning Prince of Wallerstein of his day, after their initial performance at his court in October, 1789, receiving an honorarium of a heavy gold snuff-box containing fifty ducats.

### French Music for Prussian Programs

KÖNIGSBERG, Nov. 11.—The concert announcements made by the "Bund für Neue Tonkunst" in this city have excited considerable surprise, owing to the large number of foreign composers represented in the symphonic and other performances. Of twenty-five composers no less than twelve are foreigners. The question is asked whether the task of keeping East Prussia as Teutonic as possible is served by devoting entire evenings to the works of Rhené-Baton, Samazeuihl, Jongsens, and others.



*A Genuinely Successful New York Début!*

# HARRIET VAN EMDEN

SOPRANO

*at Aeolian Hall, New York, on Thursday Evening, November 10th*

**The Notices Appear, UNEDITED**

*New York Times, November 11, 1921*

**MUSIC**

*By RICHARD ALDRICH*

**SINGER MAKES DEBUT**

**Harriet Van Emden, Soprano, Heard**

Harriet Van Emden, a young lyric soprano, made a début of much promise last evening in Aeolian Hall, singing wisely within the limits of a fresh, light voice of "bright" tone quality, and fairly earning the tribute of friends who had lined with flowers not only her path upon the stage, but also the piano where C. V. Bos accompanied her songs. Miss Van Emden won applause in a Mozart aria in Italian, songs in German from Beethoven to Brahms, Fevrier's "Le Printemps" in French and Rachmaninoff's "Ebb and Flood" in Russian. She added English pieces by Marum, Werner, Josten, Kramer, La Forge and Hageman.

*New York American, Friday November 11, 1921*

**IN THE MUSIC WORLD**

*By MAX SMITH*

Harriet Van Emden, one of the most gifted of Marcella Sembrich's pupils, made a highly successful début last night in Aeolian Hall with Coenraad V. Bos at the piano. In a programme that included airs by Mozart and Scarlatti, lieder by Schumann and Brahms, a group of songs of French and Russian authorship and several specimens of American creative talent, she disclosed accomplishments, vocal and interpretative, far above the average.

It is always a pleasure to welcome a genuine artist, especially in these days of amateurish activities. And Miss Van Emden is that, in a true sense, even at the beginning of her career. For not only is she the fortunate possessor of a lyric soprano wide in range and appealing in quality, but she manifests real skill in the use of the means at her command and brings to her interpretations keen musical intelligence and the vitalizing glow.

Miss Van Emden unquestionably will be heard from again. She deserved the floral and applause tributes bestowed upon her in such large measure by a big and enthusiastic audience.

*New York Tribune, November 11, 1921*

*By H. E. KREHBIEL*

**MISS VAN EMDEN PROVES  
AN ADMIRABLE SOPRANO**

**Raudenbush, Violinist, and Miss Whittle, a Mezzo-Soprano, Are Immature Musically**

Miss Harriet Van Emden, a young American lyric soprano of unusual talent, appeared at Aeolian Hall last evening. Her voice is of velvet timbre, flexible and evenly developed. But an unusually fine voice is not Miss Van Emden's only asset. She showed the results of native intelligence and admirable training in her understanding of the laws of song. Control of breath, phrasing, diction, all were admirable, and in a program of songs that ranged from Mozart to La Forge she proved a sympathetic and delightful interpreter.

*The Sun, Friday, November 11, 1921*

**HARRIET VAN EMDEN**

A new lyric voice of charm and quality, trained to an unusually aristocratic style, is that of Harriet Van Emden, soprano, who made a distinctly successful début in Aeolian Hall last night. It is a sweet voice and fresh, employed with a pliant grace and taste which, in an initial number of Mozart, revealed at least the basis of genuine artistry. Lyric throughout, it failed perhaps to conquer the whole breadth and vibrancy of such more romantic tests as Schumann's "Dedication" and Brahms. Nor, again, did the French pieces of Hue and Fevrier ring with all the passion they might properly have employed. But Miss Van Emden exchanged a fine intelligence for this feeling, and brought into her voice, even when it was somewhat cold, colors finely graded, meanings always effective.

Rachmaninoff and Gretchaninoff shared the middle of the programme with the Frenchmen. The last group included Werner Josten's "Windflowers" and Walter Kramer's effective setting of a Gordon Johnstone parable, "The Great Awakening." There was an audience of a genuine sort, genuinely appreciative that here was a débutante of actual gifts. Some of them said so with flowers.

*Evening World, November 11, 1921*

**IN THE REALM OF MUSIC**

*By FRANK H. WARREN*

Of yesterday's recitals, that by Harriet Van Emden, soprano, in the evening, was the most advanced, artistically. This singer, a pupil of Mme. Sembrich, owns a voice of rich quality and good volume. Her musical intelligence helps her in her interpretations, and her performance attained a respectable degree of finish.

*The Evening Mail, November 11, 1921*

**OPERA AND CONCERT**

*By KATHARINE SPAETH*

**Harriet Van Emden**

In a rose scented atmosphere of numerous bouquets, Harriet Van Emden produced a small but pleasant voice at Aeolian Hall last night.

Her programme had both a popular and a musical appeal, and its development created a real enthusiasm, which may have been partly for the singer and partly for such composers as Brahms, Schumann, Rachmaninoff, Mozart and Beethoven.

*The Globe, Friday, November 11, 1921*

**MUSIC**

*By PITTS SANBORN*

There was still another singer yesterday, Harriet Van Emden, soprano, appearing in Aeolian Hall. Miss Van Emden has a lyric voice of agreeable quality and her singing was properly enjoyed by a friendly audience.

The concert of the Philharmonic Society in Carnegie Hall last evening opened with Weber's "Oberon" overture. Already the conductors are trotting out the Weber Three, and the season has but begun! The main offering of the evening, however, was the fifth symphony of Sibelius the Finn. This work was new to the local public. There will be other performances here in the course of the season. A new symphony by Sibelius is not matter for snap judgment or for deep discussion on first acquaintance. Consideration of this work may profitably be postponed until a later day.

*New York Herald, November 11, 1921*

**MISS EMDEN, SOPRANO, SINGS**

Miss Harriet Van Emden, soprano, gave her first song recital here last evening in Aeolian Hall. Her programme was admirably selected in respect of various schools and styles. She has evidently studied seriously and she was well prepared to face the ordeal of a début. Her singing was delightful. Her voice is light, purely lyric, of sufficient range and well equalized. Her tone production was for the most part excellent and her diction very intelligible.

In Mozart's beautiful air, "Ridente la Calma," she sang with a polished style, as she did in numbers by Scarlatti and Beethoven. Schumann's "Widmung" she gave with taste, but without the adequate depth of expression. Brahms's "Botschaft" was sung with exquisite sentiment, as were French and other songs. Seldom does a young singer disclose at first hearing such fine accomplishments and thereby give so much artistic promise.

*New York Staats-Zeitung, November 12, 1921*

"The winter with its over-abundance of concerts brings us so many mediocre and inferior débutantes that one is really happy to hear a young voice of Art, of whom one can speak with great satisfaction. Harriet Van Emden is one of the best disciples of Marcella Sembrich, one of those who has received the most benefit from her invaluable association with this great artist. The organ itself charms, although the voice is not a very big one. It is, however, round and clear, with great carrying power, well placed, bright and fresh with youthful timbre of Spring; a voice which expresses the joy of life and happiness, at the same time having the capacity for expressing deeper sentiment. Surely no young artist could give a fuller interpretation of Schumann and Brahms, although occasionally the beauty of tone compensated for slight immaturity in conception; her style and easy rendition of airs by Mozart and Scarlatti left nothing to be desired. In a word, one looks forward to having the young artist again soon.

At the piano Coenraad V. Bos played in his usual masterly style. Greenhouses in the city must have been stripped to pay tribute to the young artist."



*Photo by Morse*

*New York Telegraph, November 11, 1921*

**LYRIC SOPRANO PLEASES**

**Miss Van Emden Charms with Voice of Great Sweetness**

Harriet Van Emden, a lyric soprano, highly entertained her friends and took strangers by surprise last evening at her recital in Aeolian Hall with a voice of unsurpassed sweetness, a pleasing presence and delightful manner of delivering a varied assortment of songs. One of the unusual features of Miss Van Emden's recital which had nothing to do with her program was the quantity of beautiful flowers which went to her over the footlights. They banked the stage and covered the piano.

A group of songs by Mozart, Scarlatti and Beethoven opened the program, followed by groups of German, French and English selections. Miss Van Emden's voice, while distinctly lyric, also possesses the quality of a mezzo in her low tones. It was displayed to best advantage perhaps in "Widmung," by Schumann, and Fevrier's "Le Printemps." Other composers represented were Brahms, Hue, Rachmaninoff, Josten and La Forge.

*Available for Spring Festivals*

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## Débuts of the Week

**S**INGERS were in the majority in the débuts of the past week, four out of six recitals being vocal ones, and three out of the four by sopranos, leaving a 'cellist and a pianist to make up the number. Emil Borsody, 'cellist, made an excellent impression in spite of the fact that bad weather interfered with the pitch of his instrument. Ethel Rust Mellor, who hales from Baltimore and who has been heard in recital in London, displayed a fine soprano voice, as did Francesca Cuce, who was heard in operatic arias and songs. Jeanne Laval, contralto, also from Baltimore, who in private life is the wife of Royal Dadmun, the concert baritone, proved herself a finished artist with apparent possibilities beyond those of the concert stage, and Jascha Pesetzki, a Russian-American from St. Louis, offered an inclusive program which showed his ability in various phases of piano playing.

*Emil Borsody, 'Cellist*

**E**MIL BORSODY, a young New York 'cellist, appeared on Monday evening of last week in a recital at Aeolian Hall. It was a bad night for strings, and Mr. Borsody was noticeably handicapped by the atmospheric conditions in his opening number, the Haydn Concerto in D, as arranged by Klenzel. He seemed to become adjusted to this difficulty when he began his second number, the Introduction, Theme and Variations by his teacher, William Ebann, which he played in a very creditable manner, with a good quality of tone, sureness of intonation and ease in surmounting the technical difficulties. The well-chosen program further included an Adagio in C Minor by Bach, Debussy's Minuet, Akimenko's "Valse Melancholique," an Andante and

Scherzando by Theodore Serly, and d'Albert's Concerto in C. H. J.

*Ethel Rust Mellor, Soprano*

**E**THEL RUST MELLOR, soprano, who has sung as assisting artist at several concerts in New York, and given a recital in Wigmore Hall, London, made her recital début in New York on the afternoon of Nov. 15. Miss Mellor presented arias by Mozart and Handel, a group in German, some Russian and French songs and finally an English group. "Voi che Sapete," from "Nozze di Figaro," was well sung, and the aria from Handel's "Semele" which followed, was delivered in good style, but in the three bergerettes, arranged by Weckerlin, which followed Miss Mellor, failed to hit the naively artificial style necessary to make these trifles effective. In the second group, Schubert's "Die Forelle," was nicely sung, and Debussy's "Green" was the best of the third group. Miss Mellor has a fine voice of good quality. At present, however, her upper tones are not well produced, being spread rather than focused, resulting in a lack of poise when her songs take her above the staff. Her diction is good and she sings with intelligence. Charles A. Baker provided excellent accompaniments. J. A. H.

*Francesca Cuce, Soprano*

**F**RANCESCA CUCE, lyric soprano, was heard in the Town Hall on the evening of Nov. 16. The program was made up mainly of works by Scarlatti, Strauss, MacDowell, Tchaikovsky and Debussy. Adriano Ariani accompanied expressively, filling the place of Vladimir Arensky, who was unable to appear. Of Miss Cuce's singing the points most worthy of mention are the virtues of freshness and engaging clarity which her voice without doubt possesses. With a not exceedingly large voice, the singer, one feels, was tempted constantly to "project" it, especially, in a not defensible way, into upper, unmusical regions. There were glimpses, however, in pas-

sages of mezza voce, notably in an aria from Catalani's "La Wally," of pleasing and unconstrained vocalization. The chief defect of Miss Cuce's singing is a pronounced tremolo. In the way of interpretation the artist proved effective, particularly in the more plaintive phases of "Mi Chiamano Mimi," from "Bohème." Intelligence was manifest in the Strauss songs, "Longing Hearts," and "E'er Since Thine Eyes." R. M. K.

*Jeanne Laval, Contralto*

**J**EANNE LAVAL, contralto, was heard in recital in the Town Hall on the afternoon of Nov. 17. Beginning with three old Italian arias, two of which were in admirable arrangement by Pietro Floridia, Miss Laval sang a group by Wolf and Grieg, one in French which included three charming Canadian songs, and a final group in English. Miss Laval's voice is one of rare beauty and in its lower register it has tones like the diapason of an organ which when carried up become those of a well-played flute and not an oboe, as often happens with contraltos. Strangely enough, some of her best work was done in the light Canadian-French songs, but the Italian arias were dignified and sonorous. Marshall Kernochan's fine setting of Whitman's "We Two Together," which closed the program, was an especially fine bit of singing. Marion Sims was an excellent accompanist. J. A. H.

*Lucile Kellogg, Soprano*

**L**UCILE KELLOGG, soprano, with Coenraad v. Bos at the piano, gave a recital in Aeolian Hall on the evening of Nov. 17. Beginning with the well-known "Bois Epais," from Lully's "Amadis," Miss Kellogg offered an aria from Gounod's "Cinq Mars" and Handel's "Care Selve," all of which were well sung. The second group was by Schumann, Grieg, Franz and Brahms, in which the singer gave evidence of interpretative ability which was further shown in Elsa's "Dream," from "Lohengrin." In her third group Borodine's "Dissonance" was redemanded by the audience and in the final group, Grainger's futuristic setting of the primitive "Willow Song," from the last act of "Othello," was also encored. A Walter Kramer's "The Faltering Dusk," and

"The Great Awakening" were also loudly applauded. Miss Kellogg's voice is one of rich quality and considerable range. She has not yet, however, learned to utilize its full possibilities in the latter respect, nor is the former quite at her command. Further study will doubtless remedy these defects as well as some ill-considered phrasing. Her audience, which was numerous, applauded her enthusiastically. J. A. H.

*Jascha Pesetzki, Pianist*

**J**ASCHA PESETZKI, pianist, of Russian extraction, though hailing from St. Louis, gave his first New York recital in Aeolian Hall on the evening of Nov. 18, proving himself an admirable performer. The Mozart Variations with which he opened his program, are not the most interesting things in the world, but as a *toccata* to limber up the fingers for Beethoven's Sonata, Op. 31, No. 2, it served very well. The Sonata was delivered in a somewhat deliberate way, but in good classical style and with regard to the composer's meaning. A group of Chopin followed, beginning with that masterpiece of monotony, the D Major Mazurka. The best of the four pieces were the Berceuse, delicately played, and the E Minor Waltz, which was quite charming. The final group of shorter pieces was diverse in character, showing the player's ability in different directions, the Paganini-Liszt "Campanella" making a brilliant close to a well-delivered program. J. A. H.

*Flonzaley Quartet Plays in East Orange, N. J.*

**E**AST ORANGE, N. J., Nov. 20.—The Flonzaley Quartet was heard in concert in the High School Auditorium on the evening of Nov. 18. Particularly gratifying was the large attendance of students. The music included Haydn's Quartet in D, Op. 64, No. 5; one movement of that of Beethoven's Op. 18, No. 5, and two movements from a manuscript work by Enesco. The concert was the first of a series managed by Mrs. William S. Nelson. The appearance of Helen Stanley, soprano, announced for last month, had to be postponed until March because of the artist's illness. P. G.

# BIANCA SAROYA

DUPLICATES HER RECENT TRIUMPHS IN SOUTH AMERICA AND MEXICO  
WITH SAN CARLO OPERA CO. IN NEW YORK

**As Leonara in  
"Forza Del Destino"**

*New York Evening Telegram,  
Oct. 4*

Miss Bianca Saroya, who sang a week ago in "La Forza del Destino," made a decidedly interesting appearance as Santuzza in "Cavalleria." She is one of the most promising dramatic sopranos that New York has heard for a long time. She has a voice that will serve her well and that should have many thrills for her audiences.

*New York Morning Telegraph,  
Oct. 4*

Bianca Saroya made the most attractive Santuzza we recall having seen in a long and varied list and vocally she was in excellent trim. We won't mention names, but frequently last season we saw this ill-treated sweetheart of Turiddu when we could not blame him for neglecting her, but last night she won all sympathy.

*New York Globe, Oct. 4*

"Cavalleria Rusticana" gave Bianca Saroya further opportunity of showing her excellent vocal and dramatic equipment.

*New York Globe, Sept. 27*

Miss Bianca Saroya was a very agreeable surprise as Leonara. Her voice is a pure dramatic-soprano, which it is a delight to listen to, for she uses it with artistry, never forcing her notes or showing any tendency to obtain effects by illegitimate methods.

**As Santuzza in  
"Cavalleria Rusticana"**

She presented a beautiful and distinguished appearance and is a young American operatic artist of whom still better things may be expected.

*New York Tribune, Sept. 27*

Miss Saroya's improvement in song and action was a conspicuous feature of the performance. Her Leonara was in every respect a well graced impersonation, the finest achievement so far of her operatic career.

*The World, Sept. 27*

In Bianca Saroya, the American soprano, well known in the Boston Opera Company, Leonara found a happy interpreter. Miss Saroya brought both authority and distinction to her role, singing with an effortless limpidity that in the monastery scene was at its best.

*The Evening Mail, Sept. 27*

You never quite know whether Leonara was wronged, but Bianca Saroya made her an eloquent young person, putting her own charm into arias that could easily be dull.

*The Morning Telegraph, Sept. 27*

Miss Saroya made an appealing Leonara, her voice appearing to best advantage in the "madre pietosa Vergine" aria. Not only is this added attraction to the San Carlo forces most pleasing to the eye, but her voice is exceedingly sweet and her manner of presentation convincing.

**As Mimi in  
"La Boheme"**

*New York Evening Journal,  
Sept. 27*

And some of them sang quite well, notably Miss Saroya, who was able to be heard with pleasure to the listener and without fear on his part that she was likely to break something.

*New York Evening Post, Sept. 27*

Bianca Saroya was charming. She has a most pleasing personality and a well-trained voice.

*World, Oct. 13*

The evening's bill was another repetition, "La Boheme," with Bianca Saroya replacing Miss Fitzu as Mimi. Miss Saroya did the best work of her San Carlo career. She sang well, as she always does, and did some real acting in the part.

*New York Tribune, Oct. 13*

Bianca Saroya appeared for the first time as Mimi with this company. The music lay well within her voice and she sang sympathetically and acted with intelligence.

*Evening Mail, Oct. 13*

Bianca Saroya was prettily effective in voice, face and figure as Mimi.

*New York Evening Telegram,  
Oct. 13*

Bianca Saroya was heard in the popular character of Mimi last night in "La Boheme," in which she scored another triumph.



Photo by Maurice Goldberg

ANTHONY BAGAROZY  
AEOLIAN HALL  
NEW YORK



# CHARLES HACKETT

La Scala, Milan, has been the foremost and most famous of opera houses since its inauguration in 1778. Closed for the last three years, a huge sum has been spent upon reconstructing the stage to meet modern requirements. The season which begins in December, 1921, marking the reopening of the modernized house, will be one of the most brilliant and important ever held there. The artistic directorship is in the hands of the first musician of Italy, Arturo Toscanini, with Angelo Scandiani as business administrator.

CHARLES HACKETT is the only American artist selected by Maestro Toscanini and Signor Scandiani to participate in this season. It is a signal honor for America when the first opera house of Italy, the land of tenors, sends across the ocean for an American tenor to sing first roles in its most important season, though this will not be Mr. Hackett's first engagement at La Scala.

*San Francisco Examiner,*  
Sept. 21, 1921:

## Tenor and Soprano Prove Treasures in Rossini Opera; Sunlight Turned to Music

By REDFERN MASON

You might travel thousands of miles and visit great capitals and not hear a performance of "Il Barbiere di Siviglia" as good as the one given us last night.

Charles Hackett, as the tenor, proved a genuine treasure trove.

It is sometimes said of Italians that they never recognize merit in any but their own. Last night gave a death-blow to that superstition. They listened to Hackett's singing of "Ecco Ridente il Cielo" with a sort of wonderment. Could it be that that limpid music came from the lips of an American? Could any one but an Italian born pronounce the Latin vowels with such purity? When the aria rounded to a close, they almost jumped from the gallery. If this man was not an Italian, then, by all the saints, he was good enough to be one. This was the authentic bel canto, the effortless song, which seems to float into being without the intervention of an instrument.

## APPLAUSE INCREASES

It was not an isolated number either. Hackett sang marvelously and with each succeeding contribution the applause grew louder. The singer had a genuine triumph.



*Photo by Fernand de Guedre, Chicago*

*San Francisco Chronicle,*  
Sept. 21, 1921:

## Artists Win Triumphs in Rossini's Fa- mous Opera

## Stars Fill It with Zest and Ornament Lit with Vocal Beauty

By RAY C. B. BROWN

A taste of Hackett's vocal quality had been given to concert-goers last season, when he appeared here in recital, but that program did not reveal his full capabilities. He is a singer whose natural milieu is the stage and whose background should always be romantic. When he began the serenade, "Ecco Ridente il Cielo," a master was evident and thereafter his every note was awaited with certainty of pleasure. He sings with consummate ease, extreme pliancy of phrase, loveliness of tone and an exactness of shading that is infallible.

Lyric tenors who combine delicacy and refinement of phrasing such as his with dramatic verse are rare. He maintains a rondure of tone whether in attenuated softness of delivery or in fortissimo and his production never departs from an ideal of bel canto.

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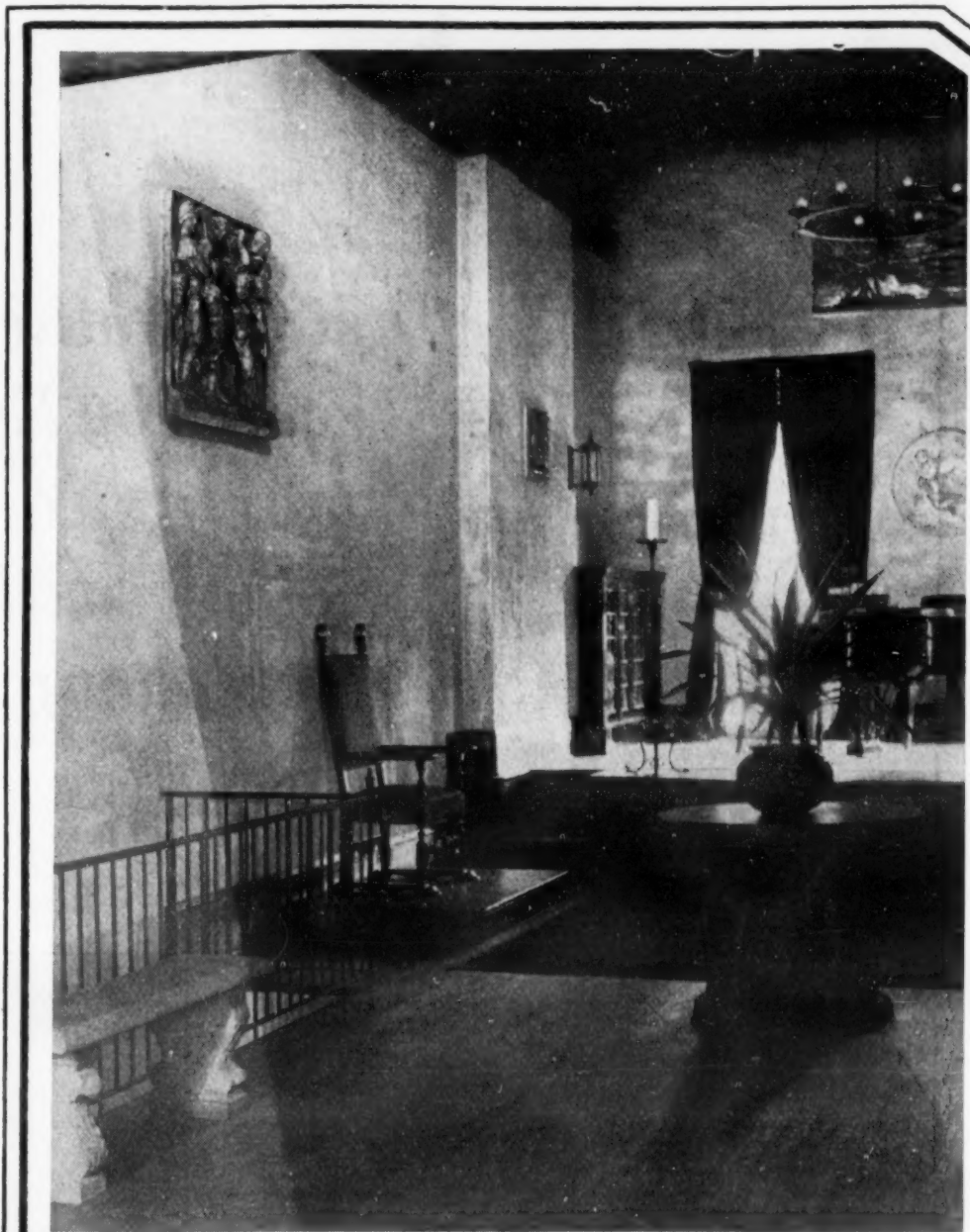


# Stephens Finds American Teaching Develops Mental Powers

Attributes Advance in Voice Culture to the Fact That Students Use Their Reasoning Faculties — Teacher's Aim, He Says, Should Be to Eliminate Interference with the Natural Processes of Vocal Production — Ordinary Pupils' Recitals Valueless, He Considers — Mr. Stephens' New Studio Designed to Give Suitable Environment for the Student

"So far as the voice is concerned, the American teacher, I consider, is the most intelligent and the best in the world to-day." This was the opinion expressed by Percy Rector Stephens, in a discussion of methods of instruction a few days since in his new studio in West Seventy-third Street. He went on to explain his reasons for that conclusion.

"While Americans are restricted in a variety of ways in their personal liberties," he said, "they are unquestionably free mentally, and as they refuse to be hampered by old and moss-grown traditions, they have struck out upon new paths of research for themselves. These experiments have had excellent results. An American, for example, is quite different from an Italian. If ordered to do something, the Italian will do it without seeking to reason why, or without endeavoring to fathom or realize in his own mind the purpose of the act he is asked to perform. The American, on the other hand, will use his mental faculties, and endeavor to discover the reason for the act. 'Yes, I will do that,' he will reply, 'but why do you want me to do it?—what is the object you have in view?'"



Above—Percy Rector Stephens, New York Vocal Teacher. To Left—Interior of Mr. Stephens' New Studio

"And it is because of this very fact, that they employ their mental powers in this manner, that the Americans are fast becoming the most intelligent singers in the world. Consider what is required of the American singer. He is obliged to have a wide mental outlook, if he is to make headway in his profession. An Italian will seldom venture outside of his own language, unless possibly to try a little French. A Frenchman may venture into Italian; but neither of them will dare to venture into the German tongue. And when they try our language, the results are often ridiculous."

## To Eliminate Interference

In the teaching of singing, Mr. Stephens maintains, the elimination of

[Continued on page 40]

## TRIUMPHANT RETURN TO AMERICA OF BRONISLAW HUBERMAN VIOLINIST

### A FEW OF MR. HUBERMAN'S RECENT SUCCESSES:

#### CHICAGO DAILY NEWS

By MAURICE ROSENFELD

It is many years since Bronislaw Huberman was last heard in Chicago. Then he was a soloist with the Chicago Symphony Orchestra—a boy prodigy. Therefore his re-entry into our concert world at Orchestra Hall last evening might be taken by many as a debut. He gave one of the finest violin recitals that has been heard here in many a year.

He played his selections with an authority, a virtuosity and a musical sense that places him in the class of Kreisler, Elman and Heifetz. It was playing which had all the elements of the great violinist and still a certain individual character.

#### N. Y. TRIBUNE

By H. E. KREHBIEL

Mr. Huberman was the solo violinist (in the Beethoven concerto) and his performance, which was all on a lofty plane and at times soared into the higher ether, aroused great enthusiasm—in the orchestra as well as in the audience.

#### MINNEAPOLIS JOURNAL

By VICTOR NILSSON

Bronislaw Huberman represents the last word in violinism. He excelled in the ethereal regions where even the most skilled artists are not fully sure of their tone production and made the lyrical parts of the concerto truly celestial in beauty.

Enthusiastically received, he played a Mozart concerto adagio with much feeling and astounding trills in double stops. He crowned the evening with beautiful playing of the Bach prelude in E minor and the gavotte in B minor from the second Bach violin sonata.

INTERNATIONAL CONCERT DIRECTION, Inc.

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BRUNSWICK RECORDS

KNABE PIANO



# ,—and

*still another success was scored by Estelle Liebling when she appeared as soloist with the Detroit Symphony Orchestra*

*(Nov. 6)*

***Detroit News:***

At the third concert of the Detroit Symphony season, Mr. Gabrilowitsch and his musicians and their guest, Estelle Liebling, were in happy mood. They performed as if they enjoyed the occasion fully as much as did the audience. Were such the case, it was an eminently satisfying two hours for everybody concerned.

The band, by its general excellence of rendition, set a high mark for Miss Liebling to strive for. She accepted the challenge bravely and acquitted herself with definite success. Indeed, her work was more impressive than that of many an older soprano with name etched deeper in our musical scroll of honor.

Daringly enough the soloist chose for her initial appearance a group of three voice poems by Ravel. No one but an assured artist would attempt to give such a selection before any but the most discriminating audience. It is exotic and unconventional with its dwarfed melodies and artificial themes. But Miss Liebling sang it so intelligently and with such familiar sympathy as completely to win her hearers over to the odd beguilements of the composition.

Her second number was an aria from Etienne Marcel of Saint Saens. It was the first time the aria has been delivered in Detroit, more's the pity.

The audience made it obvious, though, that they approved particularly of the soloist's final song, an aria from Conchita by Zandonai. Miss Liebling boasts a very emphatic culture and power of interpretation. Her control is good and her delivery smooth and sure.

***Detroit Free Press:***

Musicians in the audience were greatly interested in the offerings of Miss Liebling, whose numbers were new here. She sang Ravel's Sheherazade, three numbers distinctive of the modern French school, with their odd phrasing, peculiar cadence and dissonance. They are extremely difficult to sing, putting a tax on an artist's interpretative resources. Miss Liebling's work was marked by intelligent insight and feeling. The singer's voice is of ample range, of extremely agreeable quality, most satisfying in the middle register. She shows expert training. The artist offered as well the seldom heard aria from Etienne Marcel, sung with discrimination, and a gay, colorful aria of Zandonai.

***Detroit Journal:***

What is more, there was a group of songs by Ravel, which had never been done in Detroit before. Miss Estelle Liebling offered them in her pleasant high soprano. These numbers were, in a sense, less songs than dramatic recitations with orchestral accompaniment. By their very nature, they make especially taxing demands upon a singer and the applause which greeted the soloist testified that she had made an impression with them.

Hers is a well managed voice, always adequate to the demands put upon it, and at all times lovely to listen to.

***Detroit Evening Times:***

The soloist was Estelle Liebling, a singer with a most pleasing voice, most delightful in the middle register. She offered three poems for voice and orchestra. Difficult numbers, Miss Liebling did them in a manner which excited applause.



Manager: H. Godfrey Turner

1400 Broadway, New York



# "Beethoven Created No Music," Says Stravinsky

By Edgar Istel

Admits Genius of the Man of Bonn, But Declares the Expression of His Greatness Says Nothing to the Ear—Contends That Wagner Did Not Advance Music "a Single Inch"—Mozart a Great Musician—Auditory Impressions the Aim of Famous Russian—Finds True Art Rests in the People

*Editorial Note: Dr. Edgar Istel is one of the foremost of contemporary German musicologists, and the author of a number of valuable books, monographs and articles on musical subjects, the first-named including "Das Libretto," "Die Moderne Oper seit Richard Wagner," and "Revolution und Oper" (1919). As a composer he has written several operas; incidental music to Goethe's "Satyros" (Munich), and Rousseau's "Pygmalion," and a number of songs and choruses. His presentation of Stravinsky's musical creed is of special interest since it is probably the most complete and authoritative statement of the famous neo-modernist's working ideals yet published. The article is translated by Frederick H. Martens.*

STRAVINSKY, perhaps the most individual personality among the modern Russian composers now living in exile, not long since passed some time in Spain, where his pantomime "Petrouchka," danced by the Russian Ballet and directed by himself, achieved a great success. He improved the opportunity by giving some explanations anent his musical creed, and expressing himself in a manner curiously pointed with regard to German music (without which, Russian music, be it said, is hardly conceivable). At the same time his remarks—especially in view of the unique position he assigns to Mozart and Schubert—are so original, that it is worth while making their acquaintance and studying them.

Stravinsky believes that music has become the victim of academic-philosophic activities, and that owing to this fact it has gradually lost its true end and aim, the participation of auditory impressions. "The attempt was made to express all sorts of moods and philosophic theories by means of music, with the sole result that rhythm has gradually been robbed of its richness. Psychic moods—what are they in reality? Has not every fleeting moment a soul of its own? Music has been used as a means to an end (while it should be an end in itself), and thus its development has been hampered for centuries.

"Above all, it is the Russian musicians who have become victims of the influence of Berlin, of the Germanic aca-

demic tradition. The Germans do not understand, and never have understood music, although Germany seems to be above all others the land of musicians. Yet the Germans are all philosophy, all mathematics, they have no feeling for music, they deal only in musicality, which is quite another matter.

## "No Music in Beethoven"

"I do not deny that Beethoven is a genius. But he created no music. There was a greatness in his soul, of which he was conscious, and which he expressed in notes that said nothing to the ear. All Germany is full of Beethoven and of Brahms, his latest pupil in point of time. Wagner, it is true lent the orchestra new elements, but music did not advance a single inch through

his efforts. I believe that Wagner was all that he should not have been. It is self-evident that he was neither a musician nor a philosopher. The universal German education is the reason for all this sort of thing: the children learn Greek at an early age, investigate much with great thoroughness, and then can no longer find the necessary strength to react against it, to regard nature without prejudices. Take Mozart, on the other hand: he was a great musician, simple and musical. Does not the ear delight in him? The same may be said of Schubert.

"All my effort is directed toward one end, to supply auditory impressions. I seek them anywhere and everywhere. Above all I loathe the conventional and academic. True art rests in the people, above all true musical art. Folk-wise songs and dances display a wealth which wholly captivates me. Wherever I find them, I take possession of them and use them in my works. Am I a thief? So be it then, I am a thief. Yet all these things are my property from the moment when they make an impression on me: I see them in my own way, and provide for them the ambient I feel they need, and one which I make as exact as possible. Thus I create a work, and as I create it, it is altogether my property and original.

"It is not a question of assimilating folk traditions, but of taking over folk-wise values just as they stand. If we were to put our faith in tradition, if, for instance, we were to drink from the fountains of Gregorian music, we would merely be adding one more academy to the academies already in existence, and one without the least freedom. We might create a new theory of harmony, perhaps the one which Scriabine—also a victim of the German influence—unwittingly sought. Harmony is something altogether unconventional and arbitrary, that bubbles forth every moment in a different manner. Melody and rhythm are the foundation: flute and drum, so to speak. Harmony results from the melodic and rhythmic context."

## Spain Rich in Rhythms

On the possibility of creating a Spanish ballet in the style of the Russian one, Stravinsky expressed himself as follows: "The Spanish dance is very individual in character, and hence opposed to mass dancing. But the fact that the Spanish dancer improvises as a rule, is of great interest. This gives the composer for his part, the right to improvise as well, and to fit together the spectacle to his own taste. The dancer keeps the leading rhythm of the dance which she interprets, and embellishes it with movements of her own. I love Spanish folk-music. Is there anything more surprising and more richly varied than the Gipsy dances of Spain? Spain is as rich in rhythms and melodies as Russia and as North America, for which the last-named, of course, is not indebted to the English, but to the Negro."

Stravinsky furthermore declared that to his astonishment, he had discovered new sources of supply for instrumentation in the piano. "For me it was first a great mechanism, which none had known better to manipulate than Chopin. Finally, in my own home at St. Cloud, I devoted a number of months to studying its sounds, which I found decidedly manifold. I worked a great deal, and wrote a few études for pianola. Yes, for pianola, since the pianist has only ten fingers and a limited rapidity of movement. Otherwise one must put up with the loss of simultaneous sounding of a number of tones."

In conclusion Stravinsky expressed his conviction that he had opened up new paths in music and declared: "I do not know whether I will be able to carry out my thoughts completely and perfectly, but if not, others will do so."

SAN FRANCISCO, Nov. 19.—Lena Fra-zee, mezzo-contralto, sang into the radiograph at the Fairmount Hotel and was heard by audiences at a radius of more than 1000 miles. Good reports of enunciation and tone were sent in after her program, which included an aria from "Samson et Dalila" and Negro spirituals.

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MUZIO AS TOSCA

Photo by Van Riel

## TOSCA

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The incomparable Muzio was the heroine of the evening, glorying in her exquisite art; in her ravishing temperament; in her dramatic talents, which lift her to the ranks of the finest actresses; in her sweet and cherished voice; in her perfect emission; her clear and precise diction; her statuesque figure and her frankly disquieting beauty.

EL DEMOCRATA

Claudia, the divine, breathed youth and elegance, fire and love. She presented the second act with such great vividness, such arresting anguish, sorrow, fury, such suffering, that she even surpassed herself. She is a supreme and divine artist from the bottom of her sensitive soul to the smallest movement of her delicate hands that are as expressive as her exceptional voice.

EL EXCELSIOR

Claudia Muzio is, in our judgment, the best *Tosca* we have heard in the Mexican theater. This admirable artist possesses all things—a voice rich in shade and expression, an impeccable style, immense dramatic genius, impressionable talents, exquisite elegance. In not one passage did she neglect the most insignificant details which could add to the character of her role or improve the scenic situation.

EL DEMOCRATA

The divine and incomparable Muzio was called before the curtain eighteen times. None has sung or sings this as does she. None can reach the supreme perfection that Muzio attained, creating with her great power, her immense talent, temperament, her supreme vocal and dramatic faculties a *Tosca* that arrested, moved, convinced and madened as did she who made us love and admire her last night.

EL UNIVERSAL

Who can deny that the gloried heroine of last night was *Tosca* herself, Claudia Muzio?

We have not sufficient words to measure, in all its just worth, in all its marvelous radiance, the work of this artist. The opinion of the public was enthusiastic, and was just: she is the finest *Tosca* that we have ever admired on our stage.

EXCELSIOR

DOMINGO 2 DE OCTUBRE DE 1921

LA PRIMERA SOPRANO DEL MUNDO  
LA EXCELSA

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## "AIDA"

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The Triumphant Artist  
in this artistic performance  
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of Mexico.

## AIDA

LA REVISTA NACIONAL

The voice of a Nightingale, a superlative style, a heart and talent uncommon, make of Muzio a great, an incomparable, a unique and leading singer of the world.

EL UNIVERSAL

It behooves us to say that Claudia Muzio was the triumphant artist in this artistic performance during the Centennial Festival dedicated to the National Army. The eminent diva captivated the audience from the moment she appeared on the scene. Muzio is without any doubt one of the singers that best identifies herself with the part created by the composer of "Othello." She did not neglect one detail of the performance . . . and her unusual voice arousing great admiration in the sorrowful passages, and reaching its height in the duet of the rivals.

EL UNIVERSAL (Oct. 4)

Everything about her art is precise, just, extremely elegant. Claudia Muzio belongs to that type of singers . . . so admired and so rare, as I have said before . . . where voice, mind and soul work together to bring about a perfect impression.

LAS NOTICIAS

Claudia Muzio! Henceforth from to-day, on remembering the best *Aida* of our life, we will have her name on our lips. From her first appearance she captivated the public. Her impetuous temperament enraptured, and, on seeing that to her admirable style of singing she added a complete domination over her acting, and an absolute assurance of movement, she definitely and unquestionably triumphed over the public and from an unknown artist she became the favorite of thousands of spectators who enthused over her rare art and rewarded her work with the greatest ovation of the season. Her voice, admirably controlled, and the passion revealed in all her phrases converted the public into her servants.

EL DEMOCRATA

Claudia Muzio, who was presented for the first time to our public, is the most admirable lyric soprano of our times. To a voice unbelievably limpid, diaphanous, divine, full of emotion, of golden timbre, and wondrous sweetness, she adds an exquisite temperament, sensitive, and of true and great artistry that infuses into her work all her heart and talents, both of which are supreme.

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*Richard Aldrich of the New York Times:* "The program which Alfredo Oswald gave at his piano recital yesterday at the Town Hall offered a refreshingly new glimpse into the pianist's concert repertoire. His style is peculiarly crisp, his finger work fleet and clear, his command of piano technique ample. There was that in his playing which both interests and gives pleasure."

*H. E. Krehbiel of the New York Tribune:* (Berkshire Festival, October, 1921) "... In a sonata for flute and clavier by Bach ... The performance of Mr. Barrère and Mr. Oswald, his associate at the pianoforte in the archaic piece, was an unequivocal and triumphant success."

*New York Herald:* "All these were well adapted to show off Mr. Oswald's technical skill, ... the notes in his rapid passages were distinct yet fluent, ... he produced color and feeling."

*The Evening World, New York:* "He displayed good tone and technique."

*The Evening Mail:* "Is always diverting."

*The Evening Telegram, New York:* "Mr. Oswald has a facile technique and plays with a light but really musical touch."

*New York American:* "His playing was distinguished, ... by fleetness, independence and accuracy. It was crisp, clean-cut playing, well-ordered, trim, neat."

*The New York Evening Sun:* "He has a facile equipment, technically fully capable, dainty and often delightful."

*The Evening World (1920):* "He showed skill, intelligence and taste that gave him immediate standing and will make him well worth hearing again."

*New York Times (1920):* "Perhaps the ablest South American musician to arrive here since his own countrywoman, Guiomar Novaes."

*New York Staats Zeitung (1920):* "Showed notably poetic gifts. He will be welcome again."

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## FINE SINGING MARKS RETURN OF HEMPEL

*Song Recital, Frieda Hempel, Soprano. Assisted by Coenraad V. Bos at the Piano, and Louis R. Fritze, Flautist. Carnegie Hall, Nov. 15, Evening. The Program: "Deh Vieni" from "The Marriage of Figaro," Mozart; Pastorale from "Rosalinda," Veracini; "From Monte Pincio," "In the Boat," "I Love Thee," "Way of the World," Grieg; Air with Variations, "The Carnival of Venice," Benedict; Vesper Hymn, Old English; "No Maiden Like You," Old Hungarian; "Little Robin," McCollin; "The Night Wind," Farley; "Virgin's Lullaby," Arranged by Reger.*

It is a long time since New York has heard as good singing as Mme. Hempel's in this recital, and it probably never has heard any better. The Mozart aria, though taken more slowly than usual, was an exquisite piece of work and Mme. Hempel showed herself the artist she is by disdaining to make the "short cut" to avoid the low phrase and also the frequently-heard run up to B Flat and down. In other words she sang Mozart. As encore to the first group, she again sang Mozart, the delicious "Das Veilchen," which she made into a miniature tragedy, a vegetable tragedy, to be sure, but a tragedy none the less.

In the third group, "I Love Thee" was re-demanded and Miss Hempel gave the added verse. As encore to this group, Schubert's "Ave Maria" was so perfectly sung that one regretted that there were not forty verses to it. The Benedict Variations were mildly interesting. In the final group the beautiful Vesper Hymn was magnificently done and Farley's "Night Wind" had to be repeated. The "Blue Danube" was an effective closing number. The recital was for the benefit of the Children's Village.

Mme. Hempel came back from Europe earlier than she first intended especially to sing at this concert and left a few days after, for the Middle West where she began her series of twenty "Jenny Lind" concerts in Lansing, Mich. She will give seven of these concerts before Christmas, returning to New York to appear at the Hippodrome with Richard Strauss on New Year's Day, and to give another recital on Jan. 13, after which she will go south as far as Texas. On Feb. 16, Mme. Hempel will be soloist with the Harvard Glee Club in Symphony Hall, Boston. From then on until the latter part of May, the singer's time is

booked solid. She will sail for Europe early in June and will be heard in concert and opera in various musical centers on the continent. Mme. Hempel gave her first college concert on Nov. 18, singing at Poughkeepsie, N. Y., for the students of Vassar and also Miss Bennett's School for Girls. J. A. H.

## SKLAREVSKI'S PLAYING IS SKILFULLY COLORED

Pianist Achieves Atmospheric Tone Pictures in Mixed Program at Town Hall Recital

Individuality of tone, if not invariably of utterance, marked the recital by Alexander Sklarevski, a pianist already known to New York, given in the Town Hall on the afternoon of Nov. 15. The program comprised the Organ Fantaisie and Fugue in G Minor of Bach, in the Liszt arrangement; Glazounoff's Theme and Variations in F Sharp Minor; a Chopin group; Rachmaninoff's Prelude in D; two Debussy numbers; Borodine's "In the Convent" and the Liszt Legende, "St. François de Paule Marchant sur les Flots."

Mr. Sklarevski's playing afforded genuine pleasure. The artist's use of veiled piano color in passages of "atmosphere" was very skilful. In more spirited moments his style possesses directness and vigor, though an injudicious use of the pedal occasionally blurred his work. His playing, particularly of the Glazounoff number and the Chopin Valse in A Flat, was most dexterous, not effortless. In large moments there was a suggestion of the manipulatory, which made his effects less compelling. Decidedly at his best in creating a "mood," there was much of excellence in his interpretation of the Chopin Nocturne in F Sharp Minor and the Debussy pieces, "Soirée dans Grandade" and "L'Isle Joyeuse."

R. M. K.

A parterre box at the Metropolitan Opera House was the unique first prize offered at an auction bridge tournament announced for Nov. 22 at the Hotel Plaza, for the benefit of the Winifred Wheeler Day Nursery.

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—Musical America, September 10, 1921.

and

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"Mr. Hutcheson has written with great charm in his Caprice in F Sharp Major. The workmanship is impeccable and as a piano piece it cannot be too highly recommended."

—Musical America, March 26, 1921.

In preparation: IDYLL, Op. 12, No. 1.

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November 14th, 1921

# "THE FLAMING STAR OF THE EVENING WAS D'ALVAREZ"

*Chicago Daily Journal*

Her voice is a contralto, beautiful, rich and expressive. It is flooded with meaning, and is at times as smooth as it is possible for a voice to be. The role of Delilah is full of difficulties. There she stands, the temptress. But to show a great theaterful of people why she was able to attract the Giant of Israel requires all the arts any actress could possess. Here D'Alvarez was superb. She has every gift for success. Her voice has a thousand shades and each one is used with the surest sense. Her ability to build up to a climax is tremendous.

The great thing in the second act is the aria which commences "My Heart at Thy Sweet Voice." But long before there was a hint in the orchestra of the well-known chords which open the aria, D'Alvarez had seemingly exhausted her store of tricks. She had been furious, coarse, tender, violent, and had even won from Samson a renewal of his love. The aria came at a high point. Her change of mood was electric. She had pursued him. Now her voice was melting, almost to the point of eluding her lover. And her musicianship was magnificent.

The greatest secret of success in music is the choice of tempo. D'Alvarez sang this aria more slowly than any contralto could possibly sing it on the concert stage, yet it never dragged. The great artist more than proved her point. Never has the ancient aria sounded so alluring, so tender, so reassuring, so dangerously sincere. D'Alvarez must have been in her part heart and soul. Not even the prolonged applause which interrupted the two stanzas of the piece disturbed her. And the song was carried to such an earnest close that when the time for applause was really at hand the theater was spellbound.

—CHICAGO DAILY JOURNAL.

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Mme. D'Alvarez demonstrated that she could master any situation. Her singing was lovely. The second act was one of the most richly colored displays of singing the auditorium stage has ever known. The tone was mellow and full and with shadings which covered the full gamut from the most intense fortissimo to a soft tone that was but a breath, yet it was ever the finely poised and evenly sustained singing tone.

At the close of the second act there was a prolonged demonstration for Mme. D'Alvarez and Mr. Muratore, with flowers for Madame and wreaths for Muratore.

—CHICAGO EVENING POST.

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## EDWIN GRASSE GIVES VIOLIN-ORGAN RECITAL

Blind Composer Makes Good Impression  
in Program Which Includes His  
Own Works

An exceptional recital, in that the artist was an exponent of two instruments and a composer as well, was that of Edwin Grasse, who appeared at Aeolian Hall on Saturday evening, Nov. 19. Coenraad v. Bos was accompanist for Mr. Grasse's violin numbers, which included the exacting Sonata, Op. 30, No. 2, of Beethoven.

Interest is lent the command of artistry which is Mr. Grasse's by the fact that he is deprived of sight. The violin harmonics, which the artist played on this program, were more musical than those one usually hears. His technique was surprisingly deft, and one could forgive a slight lack of firmness in bowing, since it was accomplished entirely by touch, sound and the kinesthetic sense. A Schumann Romance, the Brahms Hungarian Dance, No. 3, and Grieg's Norwegian Dance No. 4 were played in addition to two of Mr. Grasse's "Songs Without Words," and a Scherzo in A Minor, which should prove most effective on the program of any violinist.

As organist, Mr. Grasse commanded sonority and a superior ease of execution which made for brilliant effects. The Bach Prelude in E Flat, an arrangement by the artist of Liszt's "Les Preludes" and his own Sonata in E Minor, were played. The last work was built upon a theme and harmonization peculiar to the Gregorian style, making a skillful use of polyphony, and comprising three movements, Introduction Solonelle, Adagio and Finale Toccata. R. M. K.

## ARTISTS SHARE PROGRAM AT BILTMORE MUSICALE

Ruffo, Nyiregyhazi and Delphine March  
Present Second of Friday  
Morning Series

Erwin Nyiregyhazi, pianist; Titta Ruffo, baritone, and Delphine March, contralto, were the soloists at the second Biltmore Musicale, given on the morning of Nov. 18. Miss March substituted for Evelyn Scotney who was ill and unable to appear. Charles Gilbert Spross accompanied Mr. Ruffo and Rudolph Gruen played for Miss March.

Mr. Nyiregyhazi opened the program with Leschetizky's "Etude Heroic" which showed his tremendous technical equipment, and followed this with Liszt's "Liebestraum" and Busoni's arrangement of Weber's "The Invitation to the Dance." Mr. Ruffo was much applauded in Trémisot's "Novembre," and Brogi's "Visione Veneziana" after which he gave as encore "Quando Ero Paggio" from Verdi's "Falstaff," which in turn had to be repeated. Miss March's aria was "My Heart at Thy Sweet Voice" which she sang with excellent tone and appreciation of contents. "My Love's a Muleteer" by di Nigero was given as an encore. Mr. Nyiregyhazi then played Rachmaninoff's G Minor Prelude and Liszt's Fantasie. Miss March offered a group of songs and Mr. Ruffo ended the program with "Largo al Factotum" from "The Barber of Seville." J. A. H.

## GUILMANT ALUMNI MEET

Hear Lecture-Recital by Harold Vincent  
Milligan and Olive Nevin

An interesting program was presented under the auspices of the Alumni Association of Guilman Organ School, Dr. William C. Carl, director, in Steinway Hall on Nov. 14. The lecture-recital, "Three Centuries of American Song," was given by Harold Vincent Milligan, pianist, and Olive Nevin, soprano. The event was attended by several hundred graduates of the Guilman School, and an informal reception followed the recital.

Introductory addresses were made by Dr. Carl and Phillip Berolzheimer, Chamberlain of New York City, and honorary president of the school's Alumni Association. Mr. Milligan spoke briefly on composers of the eighteenth century in America, and later interspersed the groups of numbers with accounts of the life of Stephen Foster and various phases of national music. The musical program included "My Days Have Been So Wondrous Free" and "O'er the Hills" by Francis Hopkinson; "Gentle Zephyr" by Peter

Von Hagen; "Cupid and the Shepherd" by Raynor Taylor; Foster's "I Dream of Jeanie with the Light Brown Hair" and "Katy Bell"; "Before the Daybreak" and two other songs by Ethelbert Nevin; also numbers by Mrs. H. H. A. Beach, MacDowell, Arthur Foote, Horatio Parker, Gena Branscombe, Campbell-Tipton, Marion Bauer and Charles Wakefield Cadman.

Miss Nevin sang these songs very well indeed, and the folk-quality, the archness and the gentle pathos, particularly of the Foster numbers, was excellently interpreted. Mr. Milligan's address interested both because of authoritative knowledge acquired by research, and an ability to conjure up the human side of notable musical personalities too little known. R. M. K.

## HANS BARTH COMMANDS RESPECT IN RECITAL

Pianist Features Little-Known Works of  
MacDowell on Program in  
Town Hall

Hans Barth, a pianist of modest and dignified bearing, who has acquired a large following in the New York music world, played at the Town Hall last Saturday afternoon to an audience whose expressions of approval could not fail to react upon him in a stimulating manner. In his search for program material the recital-giver did not wander for afield, but he avoided the more overworked Beethoven sonatas by playing the Op. 54. There were also half a dozen numbers rarely seen on concert programs by MacDowell, six of the Studies, Op. 46—the "Novelette," "Moto Perpetuo," "Wild Chase," "Improvisation," "March Wind" and Polonaise, none of them, with the possible exception of the Improvisation, representative of the finest flowering of MacDowell's genius, but worth an occasional hearing, nevertheless. There were also groups of Chopin and Liszt, the Brahms Rhapsodie in E Flat and Rachmaninoff's "Polichinelle."

In all these numbers Mr. Barth disclosed musical gifts of fine caliber. That he has technical powers of a high order was proved especially by his facile playing of the tenth Rhapsodie of Liszt, of which he gave a very brilliant performance. If in the Chopin Etude in C Minor, Op. 25, No. 12, the contrast between the melodic phrases and the arpeggio figuration was somewhat too strongly marked, there was no lack of poetic feeling in the Nocturne in G. And throughout the program the natural limitations of the instrument were borne in mind and a keen feeling for tonal beauty was abundantly in evidence. H. J.

## RAINS' STRAUSS PROGRAM

Bass and Faculty Member Sings at In-  
stitute of Musical Art

The American visit of Richard Strauss injected particular interest into the recital given by Leon Rains, bass and member of the faculty, at the Institute of Musical Art on the evening of Nov. 16. The program consisted of Strauss songs, and Mr. Rains, who has sung in opera in Germany, had authoritative as well as entertaining comments to make on each. "Morgen" had been sung by Elisabeth Schumann at the first of the Strauss concerts at the Metropolitan Opera House the evening before, and "Traum durch die Dämmerung" and "Ich trage meine Minne" were other familiar examples.

Mr. Rains' allusion to Dr. Strauss' "social-democratic" songs seemed rather shocking, but the epithet proved itself justified in the "Arbeitsmann" and "Lied des Steinklopfer." The difficult accompaniment of the latter was admirably played by E. A. Tutchings. The song is characterized by an abrupt incisive rhythm, supposed to be characteristic of the stonebreaker's movements at work. On being asked to play this accompaniment, Strauss is said to have exclaimed, "My God! nobody could play that stuff!"—having forgotten that the "stuff" was his own. The anecdote was recommended by Mr. Rains as credible, for, he said, as one of the five disputations Jews in the "Salome" production at Dresden he always felt that he and his four colleagues must be singing wrong notes.

"Im Spätboot," extremely low in range, was probably new to America and was one of the numbers which had to be repeated. The program also included "Zueignung," "Winternacht," "Ruhe, meine Seele," "Nachtgang," "Sehnucht" and "Mit deinen blauen Augen." D. J. T.

## ST. LOUIS CROWDS AGAIN EXTOL GANZ

Conductor Leads His Forces  
in Fine Concerts—Solo  
Artists Heard

ST. LOUIS, Mo., Nov. 19.—Rudolph Ganz received an ovation when he appeared to conduct the first regular program of the St. Louis Symphony, on the afternoon of Nov. 11, in the Odeon. This orchestra is now the best heard here for years. Its playing is marked by great depth of expression, precision and fine tone quality. Mr. Ganz, with strict ideas of tempo, controlled his forces admirably. He opened the program with Bizet's dramatic Overture, "Patrie," thus heard here for the first time. The Symphony was Tchaikovsky's Fifth, played in masterly style, and warmly applauded. The last half of the program was devoted entirely to the works of Richard Wagner. The Prelude to the Third Act of "Lohengrin" brought out fully the beauty of the strings. The Waldweben music from "Siegfried" was of great charm, and the stirring Prelude to "Die Meistersinger" fittingly closed the concert.

The program was repeated on the following night before one of the largest "first night" audiences in the history of the society. Mr. Ganz was brought out time after time to acknowledge the applause, and finally insisted that the members of the orchestra should share in the honors of this demonstration.

Members' Day of the Morning Choral Club on Nov. 10 brought forward Virginie Mauret, danseuse, and a trio consisting of Mortimer Brown, pianist; Erwin Brossa, violinist, and Julius Kahn, cellist, in a delightful program at the rooms of the Wednesday Club. Miss Mauret was particularly pleasing in her interpretation of several Chopin numbers and a "Danse Russe" by Tchaikovsky (especially designed for her by Michel Fokine). The trio was very effective both in solos and accompaniment.

Ellis Levy, violinist and one of the most prominent St. Louis musicians, gave a recital on Nov. 14 at the Sheldon Auditorium. This recital was the first of its kind to be sponsored by the Mis-

souri Federation of Musical Clubs, of which Mrs. William John Hall is the manager of the Artists' Bureau. Particularly pleasing was Mr. Levy's program because of his exposition of some unfamiliar music. The Sonata in G Minor by Henri Eccles (1670-1742) was a most interesting work. Sinding's Concerto in A Minor, while a composition of merit, is not particularly appealing owing to its lack of melodic content. His third group contained a number of more familiar short pieces, and his fourth group was devoted entirely to American compositions, numbering Gustav Saenger's "Improvisations," Cecil Burleigh's "Fairytale," Samuel Gardner's "From the Canebrake," and his own "The Ghost Dance," which has gained considerable prominence on the programs of a number of the best violinists in the country. He exhibits fine skill and musicianship in all his playing, and his program was of such variety as to satisfy the most critical.

The second "Popular Concert" at the Odeon last Sunday left a crowd of about five hundred disappointed people who were unable to gain admittance. The conductor, Mr. Ganz, had arranged a program of both beauty and refinement. Elgar's "Pomp and Circumstance" was followed by the Lhargetto from Beethoven's Second Symphony. Saint-Saëns' "Suite Algérienne" created a very Oriental atmosphere. The Prelude to the Third Act of "Lohengrin" and the Second "Hungarian Rhapsody" finished the orchestral part of the program. The soloist was Helen Traubel Carpenter, soprano and pupil of Vetta Karst. In her interpretation of an aria from Puccini's "Manon Lescaut," with orchestra, and a group of songs, her voice proved to be one of the most pleasing ever heard here at a Popular concert. It is one of power and beautiful color. Her success was instantaneous, and reflected great credit upon her teacher. "Tes Yeux" by Rabey, and "Who Goes?" by Marguerite Fischel, a St. Louis composer, were of great interest. Mrs. David Kriegshaber played the piano accompaniments.

Cora Alt, dramatic soprano; Ethel Knoblock, violinist, and Mrs. Jack Lupton, soprano, furnished an interesting program at the annual meeting of the Four-Minute Men at the American Annex Ballroom on Armistice Day.

The St. Louis Symphony is to leave to-morrow night for Kansas City to give its first concert series there.

H. W. C.

## VALENTINA CRESPI BACK; PLAYS WELL IN RECITAL

Roumanian-Italian Violinist Heard in  
Town Hall After Period of  
Study Abroad

Valentina Crespi, a Roumanian-Italian violinist who came to this country first in 1914, if memory serves, but who has been studying abroad for the past four years, was heard in recital in Aeolian Hall on the afternoon of Nov. 16, ably assisted by Axel Skjerne at the piano. Miss Crespi began with the difficult Sonata of Richard Strauss, followed this with Sibelius' still more difficult Concerto and gave a third group of shorter pieces. The sonata was very well played, the concerto was quite within the player's ability and the Wilhelmj arrangement of Chopin's second Nocturne was delivered with clarity and good tone. In the slow movement of the sonata, Miss Crespi did some excellent work but her *spiccato* were not so good nor were her double-stopped passages invariably quite true to pitch.

The outstanding quality of this artist's work is a certain definiteness of purpose. She has a firm bow and a deft left hand and while her playing cannot be said to stir any profound emotional depths in her hearers, it compels respect for its excellent preparation. Mr. Skjerne's work in the sonata and the concerto was very good indeed and his accompaniments to the other numbers equally so. J. A. H.

## Mabel Garrison Sings in Pasadena

PASADENA, CAL., Nov. 19.—Mabel Garrison, soprano, gave a successful recital on Nov. 12 in the High School Auditorium under the auspices of the Pasadena Music and Art Association, and thus opened the series of Famous Artist Concerts. English, French and Italian songs mainly formed the repertoire and there were many encores. George Siemon was the accompanist. M. S.

## ELENA GERHARDT SINGS ALL-SCHUBERT PROGRAM

Fine Tone-Work and Exceptional In-  
terpretations Characterize Soprano's  
Art at Second Recital

Elena Gerhardt's second recital of the season at the Town Hall, given the evening of Sunday, Nov. 20, was devoted entirely to the songs of Schubert. The audience again was a large one, and one that was completely captivated by the very admirable singing of this gifted artist. Coenraad v. Bos was once more an accompanist worthy of the songs and the singer.

Mme. Gerhardt's first group consisted of "Frühlingsglaube," "Vor meiner Wiege," "Auf dem Wasser zu Singen," "Wiederschein," "Der Tod und das Mädchen" and "Das Lied in Grünem." In the second group were "Im Abendroth," "In Frühlung," "Schwanengesang," "Hark, Hark, the Lark" (in English), Romanze aus "Rosamunde," "Rastlose Liebe" and "Die Unterscheidung." The third included "Ganymed," "Geheimnis," "Suleika," "Suleika's Second Song," and the "Erlkönig." Among her several encores, also all from Schubert, was the inevitable Serenade.

Mme. Gerhardt's Schubert interpretations stand as among the best of the day. There were tenderness, charm, sympathy and buoyancy in the more lyrical numbers, and her *mezza voce* again was of dulcet appeal. In more dramatic passages there may have been a tendency to over-sing, but she made of "The Erl King" a very vivid and moving drama. Lovelier tone-work than that in "Im Abendroth" and "Geheimnis" is difficult to recall. O. T.

Ossip Gabrilowitsch will give a recital in Aeolian Hall on the afternoon of Nov. 26. His program will include his own "Caprice Burlesque," composed during a stay in Russia in 1900. Mr. Gabrilowitsch will appear later in the season with the Flonzaley Quartet in the César Franck Quintet.



## BEAUTY OF TONE IN CUBAN'S PIANO WORK

### Margot de Blanck Impresses Aeolian Hall Audience with Artistic Performance

Piano Recital, Margot de Blanck, Aeolian Hall, Nov. 4, Afternoon. The Program: Chaconne, Bach-Busoni; Allegro from Sonata, Op. 31, No. 2, Beethoven; "Music Box," Liadoff; Nocturne (Left Hand), Scriabine; "Dew Drops," H. de Blanck; Passacaglia, Cyril Scott; "Dance Nègre," Cyril Scott; Impromptu, Chopin; Rhapsodie, No. 6, Liszt.

Margot de Blanck, a Cuban pianist, made a semi-public appearance in New York last season. The young artist, who cannot be more than seventeen and who

is a pupil exclusively of her father who conducts a conservatory in Havana, exhibited ability of a kind which has become so unusual in young pianists as to be almost a thing of the past, namely, she knows what beautiful tone is, and she causes it to issue from the piano whether she plays softly or loudly.

In the Bach Chaconne, she was not especially convincing, although her playing was clean and straightforward. The Beethoven Allegro also lacked something which maturity will surely bring, but the remainder of the program was without a flaw. Liadoff's "Music Box" was an agreeable bit of *genre* playing and the Scriabine Nocturne showed not only dex-

terity but real temperament in the best sense of the word. The peculiarly difficult trills were marvels of clarity. The Chopin Impromptu, the least interesting of the Impromptus, was nicely played and in the Liszt Rhapsodie, the young player negotiated her reiterated octaves with the speed and fire of a well-seasoned artist. Although Miss de Blanck left for her native island a few days after her recital, it is to be hoped that she will speedily return, as piano-playing as good as this should not be restricted to an island. It needs a continent in which to gain the recognition it deserves.

J. A. H.

The only civic orchestra in England, municipally subsidized, is that of the city of Birmingham.

### Begins Lecture Series on Musical Therapeutics

The first of a series of six lectures on Musical Therapeutics by Louise Vescelius Sheldon was given at the League for the Larger Life during the week. The subject was "Getting into the Rhythm of Health." The topics for five succeeding Monday afternoons are "Pythagorean and other Theories on Music and Health," "The Secret of Inspiration and Energy Through Song and Breath Control," "Color, Keynote, Health," "Robert Browning's 'Saul,'" and "Music, the World Healer." Mrs. Sheldon is one of the original members of the National Society of Musical Therapeutics, of which her sister, the late Eva Vescelius, was the founder and president.

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## HEIFETZ IN FRESNO

Stage Seats Sold to Accommodate Audience—McQuhae Opens Series

FRESNO, CAL., Nov. 19.—Jascha Heifetz was heard here for the first time on Nov. 11, and, contrary to the rules of the Musical Club, single admission seats were sold on the stage to meet requests from those who were unable to obtain season subscriptions. His artistic powers were revealed in the Beethoven Sonata, Bruch Concerto and Kreisler numbers. Samuel Chotzinoff was again an excellent accompanist.

Allan McQuhae gave his first program here at the opening Artists' Concert. This young tenor received a sincere welcome, and his earnest work was much appreciated.

The Musical Club opened its season with the customary informal tea. Mrs.

Alfred De Yo, violinist; Lorean James and Al Pollock, vocalists, and Dwight Walsbury, pianist, were guest artists. A. A.

## Extend "Beggar's Opera" Engagement in Los Angeles

LOS ANGELES, Nov. 19.—"The Beggar's Opera" met with such success during the initial week of its engagement here that it was necessary to cancel dates in some of the smaller cities of California in order to give a second week to Los Angeles. The American tour of the production, which was begun under the direction of the Elwyn Concert Bureau, will take it along the Pacific Coast and through Western Canada during thirteen weeks. After that, the company will fill one-week, half-week and one-night engagements in various cities, with several weeks each for Chicago and New York, before returning to England.

## Flammer Entertained in Los Angeles



Guests at Reception Given in Los Angeles by Frieda Peycke, Composer and Teacher, in Honor of Harold Flammer, Publisher

HAROLD FLAMMER, publisher, was the guest of honor at a reception in Los Angeles given by Frieda Peycke, composer and teacher, during his recent visit to the Pacific Coast. In the portrait group, Mr. Flammer is the fourth from the left in the second row, and Miss Peycke is the third from the left in the front row. The names, reading from left to right,

are: Front Row—Gertrude B. Parsons, Mrs. Charles T. Toll, Miss Peycke, Joseph Zoellner, Sr.; Hugo Kirchoffer, Mrs. Joseph Zoellner, Sr.; Mrs. John F. Dietrick, F. X. Arens, Abbie Norton-Jamison, Homer Grunn and J. B. Poulin. Back Row—Frank Geiger, Charles F. Ferry, Constance Balfour, Harold Flammer, Jessie S. Edwards and Earl Meeker.

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2. Decorah, Iowa (Luther Col.)
3. Milwaukee, Wis., afternoon and evening (Pabst).
4. Chicago, Ill. (Orch. Hall).
5. Detroit, Mich. (Arcadia).
6. Toledo, O. (Coliseum)
8. Akron, O., Aft. (Armory).
9. Cleveland, O. (Masonic Hall)
10. Erie, Pa. (Auditorium).
11. Rochester, N. Y.
12. Syracuse, N. Y.
13. Albany, N. Y.
15. Brooklyn (Academy).
17. New York (Metropolitan Opera House).
18. Philadelphia, Pa. (Academy)
19. Allentown, Pa.
20. Baltimore, Md., Eve. (Lyric)

## January

21. Baltimore, Md., Aft. (Lyric)
23. Lancaster, Pa.
24. Harrisburg, Pa. (Orpheum).
25. Pittsburgh, Pa. (Syria Mosque).
26. Youngstown, O. (Park).
27. Butler, Pa.
29. Columbus, O., Aft. (Memorial Hall).
30. Cincinnati, O. (Emory Memorial).
31. Dayton, O. (Memorial Hall).

## February

1. Fort Wayne, Ind. (Palace).
2. Fort Wayne, Ind. (Palace).
3. Rock Island, Ill. (Augustana)
6. Minneapolis, Minn. (Auditorium).

THE PROGRAM WILL BRING WORKS BY BACH AND CONTEMPORARY COMPOSERS. NOVELTIES BY GEORG SCHUMANN, F. M. CHRISTIANSEN AND OTHERS.

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Applications for dates for a probable 1922 Fall Tour of Mid-Western and Southern cities are now being received.

## HEAR WINIFRED BYRD

Oregonians Welcome Pianist to Portland—Local Artists Appear

PORTLAND, ORE., Nov. 18.—Winifred Byrd, pianist, received an affectionate welcome in her home State, at her first appearance here in two years on Nov. 9. A program of wide range marked her versatility, and won her a fine reception: Schumann's "Carnival" and "Bird as Prophet"; Rubinstein's transcription of Beethoven's "Ruins of Athens" and numbers by Strauss, Liszt and Chopin. A work by Mary Eveline Calbreath, "Day Dreams," was of interest, since she is a Portland composer. W. T. Pangle is managing Miss Byrd's Northwest tour.

The Monday Musical Club gave the second of its lecture-recitals on America's Music on Nov. 7. Mrs. Donald Spencer spoke on the "Beginnings of Instrumental Music in America"; Robert E. Millard gave an interesting talk on the flute, and numbers were given by Gertrude Hoebler, violinist, and Margaret Laughlin, John C. Abbett and Robert E. Millard, flautist. Francis Richter, blind pianist, opened the program with a Concerto of Bach, playing on a piano brought to this country in 1775 and lent through the courtesy of Carl Sommer. Mr. Richter gave numbers of his own also. The hostesses of the day were Mrs. William Coffan, T. J. Stafford, H. A. Keppner, W. R. Swank and E. M. Ringer.

P. A. TenHaaf, baritone, and Cora Rogers Dudley, pianist, entertained members of the MacDowell Club, on Nov. 1, with a delightful program.

A successful production of Gaul's "Holy City" was the feature of a musical service of the First Presbyterian Church on Oct. 30. Solo parts were effectively sung by Mary Wylie, Frances Fenimore, Evelyn Dewery, Agnes Torgler, Olga Johnson, Marguerite Russell and Mrs. W.

T. Zimmerman, sopranos; Glenda Sumerlin, Marie Constantelo and Frances Fenimore, contraltos; and others. I. C.

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NEW YORK, NOVEMBER 26, 1921

## THE TREND OF OPERA

THAT there would be extremes of opinion with regard to "The Dead City" was to be expected, but irrespective of New York's final verdict, the Korngold work is of much more significance than ordinarily attaches to a successful or unsuccessful novelty, because it is the one new lyric drama mounted in New York in several seasons that mirrors to any tangible extent the trend of contemporary opera. In subsequent novelties of the year, though several may transcend "The Dead City" in popular appeal, there will be well defined and familiar types—the styles of Mozart, Wagner, early Verdi, Massenet, and his confrère, Lalo; Catalani, and Rimsky-Korsakoff—all long since accepted into the operatic fold, and assigned more or less specific places there.

The Korngold work, if for no other reason, is notable for what is to be seen on the other side of the door which has been opened, if only a little, by its first representation at the Metropolitan Opera House. Beyond that partly opened door are the Schreker music-dramas, "Der Schatzgräber," "Irrelohe," "Die Gezeichneten"; Braunfel's "Die Vögel," Bittner's "Die Kohlhaymerin," and Pfitzner's "Palestrina," in which, so we are told, modern Teutonism in music finds more characteristic expression than is asserted in the eclecticism of young Korngold. Nor does the promptness of Mr. Gatti-Casazza in bringing forward "The Dead City" make any more remote the possibility, which has found expression in faint-hearted rumors here and there, that the new Strauss opera, "The Intermezzo," may have its world première, or at least a very early hearing, in America. "Ariadne" has been considered a probability for next season, but "Die

Frau Ohne Schatten" still casts no shadow so far as can be noted in the latitude and longitude of Manhattan.

In Italy, the new Montemezzi work, another version of "Paul and Virginia," nears completion and is altogether likely to have a hearing in America two seasons hence. Zandonai's "Giuiletta," which goes to other than the usual Shakespearean sources for its story of the daughter of the Capulets, can scarcely expect to provoke a scramble for the American rights until it establishes itself in Italy, for the composer, though highly acclaimed in his native land, is yet to be saluted as a prophet in these overseas dominions of the lyric art. Giordano's setting of "The Jest" is, of course, another possibility. More stimulating, at this distance, however, and more in the line of vision, now that the Korngold opera has disclosed something of the new vista which leads away from the more traditional opera schools, is the prospect represented by the Pizzetti operas, "Fedra" and "Debora," since Pizzetti apparently is to opera what Casella, Malipiero and Respighi are to piano, chamber and orchestral music, though he has not limited his activities to the one sphere.

There is no intent here to call the roll of new French and Italian works which apparently are following in the footsteps of their predecessors. The new German and Austrian music dramas stand out by reason of their daring and their predilection for mysticism and for psychic states which traditionally are not of the opera-operatics. Whether America has an ear for fourth-dimension opera is, of course, a question which "The Dead City" cannot be expected to solve, for Korngold's score has as many ties with other and amply familiar schools as it has with the post-Straussians. Those who would have the door swing further should pound hard on the knocker and ring all the bells.

## IGOR STRAVINSKY: ICONOCLAST

STRAVINSKY has enunciated his creed. Simple enough it is, but not likely to allay the critical lightnings that have been flashing around his ultra-modern head. It appears that this contrapuntal Ajax has been ever striving to supply "auditory impressions." He seeks them anywhere and everywhere, and if some of them appear curious to ears attuned to conventionalities, what matter? They are definite impressions—to Igor Stravinsky at least.

The famous Russian loathes the conventional and academic, and harmony is "something altogether conventional and arbitrary." The statement may not make the complexities of the notorious Concertino any more comprehensible, but it is illuminating. It assists us toward an understanding of the Stravinsky state of mind, even if the auditory impressions are still a little foggy to the person who continues to regard Beethoven as a musician and Wagner as a progressive, nay, even a radical, of his day. How far many of us lag behind in our concepts of the Euterpean art, we must realize when we learn that Beethoven created no music, that Wagner advanced music not a single inch. It is reassuring to have Stravinsky confirm the greatness of Mozart and Schubert, however. There is hope, perhaps, of yet achieving the higher plane and toppling the master of Bonn and the demi-god of Bayreuth from their pedestals.

With all this climbing beyond the reach of the conventional Stravinsky remains quite human. Like Kipling, he confesses a capacity to turn to his own uses the things that interest him. He declares that true musical art rests in the people, and whenever he finds a folk-wise song he appropriates it. "Am I a thief?" he asks. "So be it then, I am a thief!" And we remember that such things happened "when Homer smote his blooming lyre." Rather conventional after all!

THE alacrity with which Richard Strauss repeated the "Salome Dance" when it was applauded at his recent orchestral concert in the Metropolitan—though he had to send out for one of the players who thought his little stunt was over and done with—suggested that he had not forgotten the manner in which the directors of the opera house showed the work the door after its famous "one consecutive performance" in 1907.

SIR HENRY WOOD declares musicians should be heard and not seen. If it came to a choice, there are some we would prefer to see rather than hear.

## Personalities

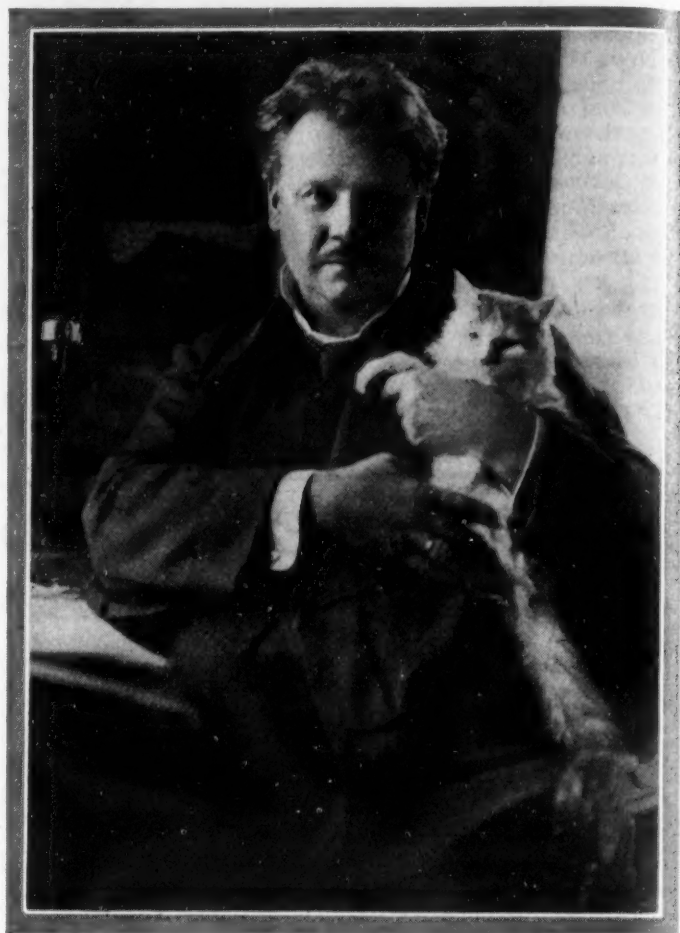


Photo by Keystone View Co.

Famous Czech Tenor Enjoys the Friendly Society of His Pet Angora

Here is Leo Slezak, the famous Czech tenor, who has been booked for concerts in America this season; and here, also, is his pet angora, to which he is greatly attached. America has not heard Slezak sing since he was a member of the Metropolitan Opera Company some years ago. His huge stature and heroic voice are remembered especially from the revival of Verdi's "Otello," undertaken while he was at the Metropolitan, Slezak essaying the rôle of the jealous Moor.

Remington—Playing the devil every now and then is an old story to Pierre Remington, the operatic basso, who recently tabulated his record of appearances as *Mephistopheles* in Gounod's "Faust" and found that he had sung the part 353 times. Mr. Remington, who is now with the Aborn Opera Company, has a large repertoire, but he never expects to put Satan, as Gounod limned that personage, entirely behind him.

Kelley—A bust of Edgar Stillman Kelley, composer of the Pilgrim's Progress symphony, modeled by Arvia MacKaye, has been presented to the Cincinnati Conservatory of Music. Miss MacKaye is the nineteen-year-old daughter of Percy MacKaye and has been modeling since she was a child. Miss MacKaye had a corner in Mr. Kelley's studio in Oxford for some weeks and watched the composer at his work. In this way she was able to catch what Mrs. Kelley calls his "composing expression."

Galli-Curci—The good will and cordial interest of fellow artists is something highly prized in the musical profession. It must, therefore, have been a source of the greatest satisfaction to Mme. Galli-Curci when, in addition to the many floral tributes, she was showered with telegrams of congratulations Monday evening, Nov. 14, when she sang for the first time as a member of the Metropolitan Opera Company. Among those who sent her telegrams of congratulation were John McCormack, Mary Garden, Florence Macbeth, Rosa Ponselle and Tito Schipa.

Gordon—The distinction, unique for one of her sex, of having been presented with the key of one of America's large cities, is borne by Jeanne Gordon, contralto of the Metropolitan Opera House. Mme. Gordon received this honor in Detroit on the first day of "Music Week" there. On the steps of the City Hall, Mayor Couzens presented the young singer with a large floral key reposing on a velvet cushion. The floral key, as Mayor Couzens announced in his address, was the key not to any physical city gate, but the key to the city's heart. He said that he presented the key officially on behalf of the city, inasmuch as Mme. Gordon was by marriage and residence a citizen of Detroit, and had conferred great honor upon the city by her beautiful voice and equally beautiful personality.

Claussen—Ragtime is the musical symptom of the American craving for speed and incessant excitement, in the opinion of Julia Claussen, the opera contralto, who recently expressed her regret that so many children in this country have very little chance to formulate sound musical tastes. "The Swedish child," she said, "is made to understand that singing is a needful, serious part of his life. His physical training begins very early in the schools with a definite scheme. All schools have competent, experienced teachers of singing. In my childhood another factor played a very great part. There was never the endless round of attractions, toys, parties, theaters and pastimes (to say nothing of the all-consuming movies). Life was more tranquil and therefore the pursuit of good music was far more enjoyable."





## Point and Counterpoint

### The Disease

MUSIC has been much maltreated, but never, we ween, with such ruthlessness as by the Disease. Does she not slash it, snip it, and so retard it, that its poor threads may tinkle or thunder in the interim of her peroration to the moon, the Woolworth Tower, or an Ideal Male? Where this pernicious linking of the arts of wan and sonorous recitation, and of more or less rasping musical sounds, began, 'twere hard to say. (Perhaps with the Wagnerian Reformation.) There was, of course, the respected ornament of our stage who did the "Charge of the Light Brigade" to blood-curdling sounds a long way back in the history of the phonograph.

"I shall read Dowson's 'Cynara,'" announces the Disease deprecatingly, and adjusts her Flowing Robes. The pianist strikes up something from Chopin or Ravel. It is truly Lugubrious. "Wine" quotes the former lady, with lingering, fond accentuation, the while a tear steals down her cheek.

"My next number will be . . ." she says a moment later, with a brisk return to the Natural Speaking Voice. The pianist shakes forth a new assortment of successive fifths and ninths. He is a master of tempo. Doubtless, he is paid by the yard, or number of versificatory "sticks." His sole duty is to avoid these two Perils of the Disease: the possibility of the Music's Giving Out, or the equally appalling prospect of There Being More Than Enough.

### Pat-a-Pat!

Having endured with as much equanimity as possible the infliction of countless species of the inevitable "encore"—we have come to the conclusion that this genre was invented for the express purpose of damping approbatory enthusiasm.

### Environment

The baneful effect of stage properties upon the beholder has been duly noted by a writer in the New York Sun recently. And often at the opera—it may be well to supplement the former's analytical musings—effects most curious may

be perceived. How the house detonates with persistent little coughs in the last act of "Traviata!" It is fearful to contemplate the possible influence of *Butterfly's* hari-kari upon an imaginative person possessed of a stout pocket-knife.

### A Strange Voyage

The sins of the linotypist consist in those of omission and of commission; but the last shall be first, says the Parable. Then there is the sin of transposition—in many instances most blasting of all. Something of the latter type of peccadillo must have occurred recently, when a New York daily wrote as follows of one of our most winsome prima donnas:

"*Marguerite, Louise, Manon Lescaut* and the leading soprano parts in 'Tales of Hoffmann' in Mary Garden's Chicago Opera Company, will sail to-morrow for New York, who will sing the rôles of *Thais* on the Aquitania."

"Now," queries Our Correspondent, "was it *Thais* or the Aquitania that rolled; and, if so, how many rolls did she take?"

### Lieder or Lead?

As an example of the Scottish ballad which offers an exceptional opportunity for interpretation, facial and otherwise, we recommend the following excerpt. It relates to the dyspeptic possibilities of fried eel, and is quoted in a recent enlightening and copyrighted essay upon that reptile or crustacean, by "The Naturalist" in the columns of the New York *Evening Post*.

"What had you for supper, Tyransson, my son?"

What had you for supper, my ain little one?"

"'Twas eel fried in butter; and make my bed soon,

For I'm sick at the heart and would fain lay me doon . . ."

Note: The "interpreter" should alternate between the characters portrayed in the following manner. For the Eel a lolling, twining attitude on the platform, as if posed upon a platter, with a menacing yawn of the jaws. For the Chee-ild, an extreme expression of *malaise*, with a fixed and glassy stare (over the head of the accompanist), a slight palpitation of the gullet, and an unhampered position of the limbs indicative of a pair of knickerbockers.

## Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered. Communications should bear the name and address of the writer. Address Editor, The Question Box.

### Violin versus Fiddle

Question Box Editor:

I should like to know how the violin got the nickname of "fiddle," if you can tell me.

New York City, Nov. 10, 1921.

The name "fiddle" is not a nickname at all but a more direct verbal descendant of the Anglo Saxon "fithle" which later became "fiel" and in French "vielle." The genealogy of the word "violin" is obvious through "viol" "violino" to "violin."

???

### Whereabouts of Louise Herman

Question Box Editor:

Could you assist me in locating Louise Herman, née de Kienitz, the wife of a professor of music who was living in New York from 1886 to 1904?

ELIZABETH D. SEYMOUR.

New York City, Nov. 4, 1921.

We have no record of Mrs. Herman. Perhaps some of our readers may be able to assist you.

### The Ophicleide

Question Box Editor:

What is an ophicleide and is it still used in the orchestra?

"INTERESTED."

Webb City, Mo., Nov. 9, 1921.

The word comes from two Greek roots, "ophis" meaning "a snake" and "kleis" meaning "a key." It is also known as "serpent", "Russian bassoon" and "bass horn." Its invention is attributed to a Frenchman named Frichot who settled in London about 1790, though it was probably of earlier origin. The instrument, which is now obsolete, was of brass with a conical bore and had a cavernous quality.

???

### The Leitmotiv

Question Box Editor:

Is it true that Wagner did not invent the "leitmotiv" idea that is such a conspicuous characteristic of his music?

CORA T. D.

Charleston, S. C., Nov. 16, 1921.

The device of having an instrument or a group of instruments introduce a character, was used by several of the early operatic composers, and Wagner probably got his idea from this. He certainly carried the leitmotiv to a higher stage of development than any other composer of opera.

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### American Debuts

Question Box Editor:

Can you tell me the dates and the rôles in which the following artists made their American debuts? 1. Pol Plançon; 2. Nellie Melba; 3. Caruso; 4. Geraldine Farrar.

Des Moines, Iowa, Nov. 16, 1921.

1. As "*Méphistophélès*" in Gounod's "*Faust*," Nov. 29, 1893; 2. As "*Lucia*," Dec. 4, 1893; 3. As the "*Duke*" in "*Rigoletto*," Nov. 23, 1903; 4. As "*Juliette*" in Gounod's "*Roméo et Juliette*" Nov. 26, 1906.

???

### Musical Novels

Question Box Editor:

Would you be so kind as to recommend me a number of novels of a musical character?

"PIANIST."

Amsterdam, N. Y., Nov. 17, 1921.

"*Trilby*," by du Maurier; "*The First*

Violin," Jessie Fothergill; "*Maurice Guest*," Henry Handel Richardson; "*Evelyn Innes*" and "*Sister Theresa*," George Moore; "*Melomaniacs*" J. G. Hunker; "*The Tone King*," Heribert Rau; "*The Poisoner*," Gerald Cunningham.

???

### Organ and Piano Playing

Question Box Editor:

Do you think it unwise for a serious student of piano to study the organ as well? I mean, will playing the organ spoil my touch on the piano?

ALICE F. TURNER.

Philadelphia, Pa., Nov. 18, 1921.

There is no reason why playing the organ should impair your piano-playing. If you have time for both, you may continue to study both, though you had better decide which is to be your principal instrument and give more time to that.

## Contemporary American Musician

No. 195  
Harold Hurlbut

HAROLD HURLBUT, tenor, was born in Luverne, Minn., and passed his early boyhood in Duluth. His youth was spent in the Far West, in Idaho, Wash-



Harold Hurlbut  
glee club, making

ington, Oregon and California. During his school days, Mr. Hurlbut studied piano and composition, and when his voice developed, began the study of singing, which he later pursued in Italy and France.

He attended Leland Stanford University, and while there was soloist with the

appearance in the California Theater, San Francisco. He later attended the New York Law School, where he received the degree of Bachelor of Law.

Mr. Hurlbut studied voice with Giuseppe Campanari in New York, and later with Jean De Reszké. Before his studies with the latter, Mr. Hurlbut wrote a book on voice production, "Voice Fundamentals," which is now in its second edition and has received much favorable comment.

Mr. Hurlbut made his Rome début in a concert given by special request of Duke Carelli-Palombi. In addition to his appearances in America, he has sung in France and has taught singing in Italy, France and the United States. He holds annual summer master classes in Portland, Ore., Spokane, Wash., and Lewiston, Idaho. Mr. Hurlbut is a member of the Kappa Sigma Fraternity and of the Masons and Dwight Club of the New York Law School. He makes his home in New York.



## BY WIRELESS

SOME idea to show that this is becoming more and more a wireless age is given by an excellent, well edited, well printed and exceedingly interesting publication known as "The Wireless Age." The advertisements alone, which are devoted to various supplies used by those who conduct a wireless apparatus, open up a vision of the vast extent to which this new activity has grown.

In the issue of November, in which a report is printed of "The Ten Triumphant Days of Radio at the Electrical Show" held at the 71st Regiment Armory on West Thirty-fourth Street, and at which a number of prominent artists, including Anna Case, Clare Brookhurst and others, were heard by tens of thousands of wireless operators all over the country, there is the following reference to an address made at the time by our editor, and which was transmitted, by radio, to

thousands of stations all over the country.

"John C. Freund, editor of MUSICAL AMERICA, delivered a most illuminating address on the uplifting and humanizing power of music and referred to its broadcasting by radio as an agency for world peace through arousing new ideals and aspirations among thousands of people and determining for them the true meaning and purpose of life.

"The address of Mr. Freund was listened to intently and undoubtedly inspired many who heard it to a realization of what the combining of the voices of artists and the science of radio communication really means to the people as a whole."

The article then quotes part of Mr. Freund's address.

### New York Premiere for Schubert Work

Lajos Shuk, formerly 'cellist of the Letz Quartet, will give a recital at Town Hall on the evening of Dec. 12. He will have the assistance of Martha Phillips, soprano, and will play, for the first time in New York it is claimed, a posthumous Sonata of Franz Schubert.



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—NEW YORK TIMES

A young American violinist who deserves to hold a position well in the forefront among women fiddlers. . . . An unacademic justness of style that was as impressive as it was refreshing.

—NEW YORK JOURNAL

She demonstrated that she is entitled to a place among the select where violinists are concerned. . . . Exhibited a tone of remarkable power and lucidity.

—NEW YORK TELEGRAPH

Her playing is facile and accurate.

—NEW YORK TRIBUNE

She again proved herself the possessor of an agreeable tone and a sound technic.

—NEW YORK GLOBE

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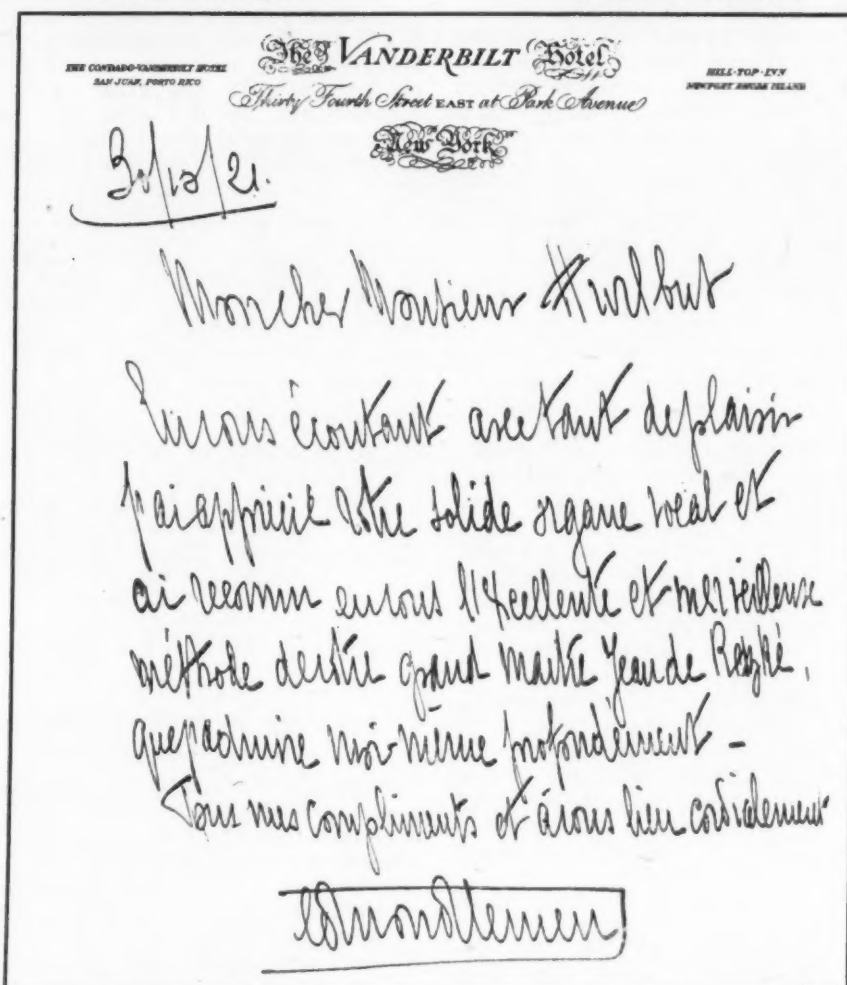
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# ELLEN BALLON

## Lauderism in the Average Man

A British Critic Considers a Question of Values—World Revolves to "Roaming in the Gloaming," but Symphonies of Sibelius Are for the Few

By D. C. PARKER

THE world is a curious place. Its inhabitants live from day to day without troubling much about many of the things which to philosophers and artists are all in all. Napoleon said an army marched on its stomach. Perhaps humanity ambles to its goal on beefsteaks. How much does it care for Bergson, for Croce, for Einstein? What price does metaphysics bring on the market? Who ever made as much out of sonnets or symphonies as some other person has made out of tinned salmon, or a patent hair restorer? Truly, the times are out of joint. They always were; they always will be. Nietzsche spoke of a transvaluation of values. A pungent phrase in every age.

Things are best in their proper places. Webster of the dictionary, if I mistake not, defines dirt as "matter out of place," a drastic definition, surely, that must send us to the broom and garden hose. But there may be something in it, and a higher sense. For example, Sir Harry Lauder and Sibelius were both in London at one time lately. Each is eminent in his own line; each, we may say, is famous. Sir Harry stands at the head of his profession. He has a strong personality. His character sketches are entertaining, and his songs give people a great deal of innocent amusement. Liberally he has added to the gaiety of nations. Of the type he commonly impersonates he knows a great deal. He dealt the death blow to the old kind of comedian, (at least, I hope he did), who always appeared with a red nose and baggy trousers, and told us about his drinks and his mother-in-law. He brought a human quality to his performances. His world is a world of tears and laughter, of simple joys, and a great amount of sentimental feeling. It is not the product of any deep thought or sustained reflection—it does not pretend to be. It is just a very average world for average people, with a large dash of Lauderism in it—which signifies that at any time some humorous comment may emerge. That knobby stick of his is the symbol of all this. Many thousands of people have heard Sir Harry and enjoyed him. His name is a household word. The world revolves on its axis to the refrain of "Roaming in the Gloaming." You may never have heard the name of the President of the Swiss Confederation; you may not know who is Foreign Minister of Czecho-Slovakia. You are not likely to forget Sir Harry Lauder.

### Sibelius, Symphonist

Now, take the case of Sibelius. I don't say it is easy to sing songs or tell anecdotes in the way Lauder does, but I do think it is less difficult than to write symphonies that have merit. Sibelius is a person of some moment in modern music, as Lauder is a person of some moment in the modern vaudeville world. How many people do you think, know him and his work as others know Lauder and his? The answer is obvious. Why, then, should the knowledge be so much greater in the one case than in the other? Is a man who gives his life to the expression of fine thoughts in music of less use to the world than a man who chases away its cares with laughter and song? Is "I love a lassie" at a premium, and Sibelius' music at a discount? If so, why? I am sure Lauder could not walk down one of the principal London streets without being recognized by somebody. I am sure not many people in the whole

of London would recognize Sibelius. Again, why?

There is no end to these questions. For instance, we might ask, are our days so gray that what Lauder offers us is always more valuable than what Sibelius offers us? Is this disparity in fame an index to our present conditions? Perhaps, after all, the whole world is a tired business man, whose leisure must be passed without his making claims on the power of concentration. Yet, I am very sure that the producer of fine music ought to enjoy as great an amount of public interest as that bestowed on Harry Lauder. In the end, there are two ways of regarding what we designate as success. We can regard it as the measure of a man's ability, an accurate view when the standard is utilitarian. Or we can regard it as a commentary on the intelligence of those who confer it. It may be that in such questions there dwells a fine psychological importance. But, as I have said, the world is a curious place. Till the crack of doom the Harry Lauders and the Sibeliuses will receive from the world precisely what the world cares to give. I like to think that if the one gets an ovation and is on the lips of *tout le monde*, the other speaks to those few scattered over the continents who keep a place in their hearts for the rare utterance of an unobtrusive artist.

### Bernstein Entertains for the Selinskys

Eugene Bernstein gave a reception at his home recently for Mr. and Mrs. Max Selinsky (Margarita Mandelstam). Mr. and Mrs. Selinsky, who specialize in recitals of music for two violins and were heard in New York late last spring, played for Mr. Bernstein and his guests the Adagio from the Suite by Sinding and two Spanish dances, a Seguidilla by Thomé and a work by Sarasate. Among those present were Franz Kneisel, Ignaz Friedman, Joseph Schwartz, Parker Benjamin, Arnold Volpe, Mischel Piastro, Piastro Borisoff, Mr. and Mrs. Mark Fonaroff, Hugo Grunwald, Alexander Sklarovsky, Sam Franko, Edwin Franko Goldman, Raoul Biais, Lajos Shuk, Alexander Lambert, Mana-Zucca, Louis Ashenfelder, Roger de Bruyn, Roberto Moranzoni, Giulio Setti, Leon Rothier, Paolo Ananian, Martin Beck, William Thorner, Vincenzo Reschiglian, A. Buzzipicia, Max Liebling, Boris Hambourg and Lazar Samoiloff.

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## Other Operas of the Week

NOT in several seasons has "Lucia" been better sung than it was Thursday evening when Amelita Galli-Curci made her second appearance at the Metropolitan, surrounded by an excellent and well balanced cast that included Gigli as *Edgardo*, Danise as *Enrico*, and Mardones as *Raimondo*. New settings by James Fox provided a fresh background for Donizetti's procession of eighteen-thirty tunes, without thrusting forward any scenic innovations or excesses to offend those who could never reconcile modern ideas of investiture with the favorite opera of their grandparents' day.

Mme. Galli-Curci's lovely voice was of velvety sheen in the music of the unhappy bride and there was much winsomeness in her picturization of Donizetti's heroine. The "Mad Scene" has been sung more brilliantly, but not in recent memory have some of the earlier melodies come to the ear with such suave beauty of tone. She was recalled before the curtain many times.

Gigli's *Edgardo* is not his most satisfactory rôle, but he sang it with no little vocal charm. Danise, making his first appearance in opera this season, used his resonant voice with happy effect, though he seemed somewhat to overbalance the others in the sextet. The part of *Raimondo* was not one to reveal the full vocal stature of that admirable bass, Mardones. Lesser parts were competently cared for by Minnie Egner, Angelo Bada and Pietro Audisio. Genaro Papi conducted. The audience was a large one and overlooked no opportunity to applaud the familiar melodies and those who sang them. O. T.

### "Lohengrin" in English

Mr. Gatti's Americanized edition of "Lohengrin" as revived last winter had its first hearing of the season on Wednesday evening with an unchanged cast. From the physical aspect the revival remains a complete triumph; Urban's revelry of colors and bold architecture are intriguing beyond words. The Wagner interests are not so faithfully served in the orchestra pit, obviously due to the uncompromising severity of the conductor. The principal singers—the ever-reliable Florence Easton as *Elsa*, Mme. Matzenauer as *Ortrud*, Whitehill as *Telramund*—again achieved distinction in their rôles; Miss Easton has never sung more gloriously, nor has Mme. Matzenauer ever demonstrated so thoroughly the richness and breadth of her art. Sembach had the disadvantage of a poor start. The Swan was compelled to listen to the opening aria sung a good half tone off pitch. In the absence of prompt relief from the orchestra, the chorus followed Mr. Sembach's example. The choral passages are trying even for a superlatively excellent ensemble like the Metropolitan's and it seemed apparent that Conductor Bodanzky could have piloted the chorus to the key by a judicious, amiable handling of his orchestra. But the leader appeared obdurate in this instance and in later episodes also seemed to withhold support when some of the principals wandered off the signature. Sembach sang much better after the first act, and Whitehill surpassed himself in his scene with *Ortrud* outside the castle.

### Battistini at Sixty-five Triumphs at Berlin Opera

Mattia Battistini, Italian baritone, at the age of sixty-five, is the sensation of the season at the State Opera in Berlin, according to cable information received by the New York Herald. At his first appearance Battistini won acclaim unique in recent years from both audience and critics. His voice, despite his age, is mellow and fresh and is described as one of the most beautiful ever heard in Berlin. Many critics have taken the baritone's success as a vindication of Italian singing methods. Although orchestra seats are placed at 435 marks, four times the usual price, the house was sold out at every one of Battistini's appearances.

William Gustafson was the adequate *King Henry*; Leonhardt, in the *Herald's* garb, still insisted on his unique method of declaiming in a curt, explosive manner.

The sensible English translation falls pleasantly on the ears, when the singers are intelligible. Merit was acquired for clear enunciation by the principal singers with the exception of the *Lohengrin*. A. H.

### A Three-Star "Tosca"

Friday evening's "Tosca" resulted in a succession of curtain calls for Geraldine Farrar, the *Flora*; Giovanni Martinelli, the *Cavaradossi*, and Antonio Scotti, the *Scarpia*, all making their first appearances of the season. Mme. Farrar's costuming defies description. Of her acting, it must be said that it has lost none of its vivid potency and appeal. Her singing presented new points for discussion. There was much less stridency in it than has been true of the favorite soprano's vocalism in recent years. There was even an excess of easily produced *mezza voce*. As the result (so we are told) of recent intensive restudy, the voice has been lightened and is now a smoother and more responsive organ. But this seems to have been brought about at the expense of volume and of resonance. Additional hearings will be necessary to determine whether the change, which bears a definite promise of more artistic singing, though it has not materially altered the quality, will entail some loss of dramatic effectiveness. The "Vissi d'Arte" had all its usual intensity and abandon on this occasion. Needless to say, the stage was pelted with bouquets.

Martinelli, but recently returned from South America, sang vigorously, sometimes too much so, in the manner adored by those who hail him as the tenor to carry on the Caruso tradition. He, too, was vociferously applauded. Scotti's *Scarpia*, as unique as the great baritone himself is, has grown more violent in these later years, but it remains a study in villainy only equalled by the same great artist's *Chim-Fang* in "L'Oracolo." After the second act he shared a dozen recalls with Mme. Farrar.

Myrtle Schaaf, one of the new American girls in the company, sang the off-stage music of the *Shepherd* prettily. Ananian, Paltrinieri, Malatesta, D'Angelo and Reschiglian were adequate in minor parts. Roberto Moranzoni conducted what was, in its entirety, an excellent performance. O. T.

### A Popular First "Faust"

The first popular Saturday night performance, on Nov. 19, was of Gounod's "Faust," which was of considerable interest in view of the fact that three of the principals made first appearances here in their respective rôles. These were Florence Easton as *Marguerite*, Mario Chamlee in the title rôle, and Giuseppe de Luca as *Valentine*. The remainder of the cast included Léon Rother as *Méphistophélès*, Louis d'Angelo as *Wagner*, Louise Berat as *Marthe* and Mary Ellis as *Siebel*. Albert Wolf conducted for the first time this season. The performance as a whole was only fair, due to obvious lack of rehearsal, for the chorus in the *Kirmesse* scene wavered at one point, and then stopped, leaving the orchestra to fight it out alone for several measures. Interest, therefore, centered in the performances of the three principals in their new parts.

Vocally Miss Easton's *Marguerite* was above praise in every respect, and dramatically, it exhibited a carefully thought-out piece of work of such fine detail that it could easily have stood as a histrionic achievement without the music. The little bits of "business" with the spinning-wheel and the jewels were wholly delightful and the entire performance added yet another to Miss Easton's many perfect characterizations.

Mr. Chamlee had sung *Faust* only once before and never at the Metropolitan. Making allowances for a few slips in his cues, it was vocally very fine, and after the "Salut Demeure" especially, he was the recipient of well-deserved applause.

Mr. De Luca's *Valentine*, in which part, by the way, he made his original operatic appearance at Piacenza in 1897, was one of the best pieces of singing this fine artist has ever done. In "Avent de Quitté ces Lieux," in the second scene, his voice was thrilling, and in the trio and death scene he sustained a high level

both of singing and acting. The other members of the cast were uniformly good. J. A. H.

### A "Double-Bill" Concert

For the first of the Sunday night concerts at the Metropolitan, "Cavalleria Rusticana" and "Pagliacci" were called upon to do duty in concert form, sans the motley and tinsel concerning which *Tonio* sings in the Prologue of the latter work. The star of the evening was Giulio Setti's big chorus, which pealed forth an organ-like roll of tone whenever a fortissimo was called for, and sang

with precision and enthusiasm throughout the evening.

In the Mascagni work, Frances Peralta sang the music of *Santuzza*; Flora Perini, *Lola*; Morgan Kingston, *Turridu*; Thomas Chalmers, *Alfo*, and Cecil Arden, *Lucia*. The soloists for the actionless presentation of the Leoncavallo thriller were Marie Sundelius as *Nedda*; Giulio Crimi, *Canio*; Giuseppe Danise, *Tonio*; George Meader, *Beppe*, and Mario Laurenti, *Silvio*. Giuseppe Bambosheck conducted the first of the pair and Roberto Moranzoni the second. The crowd was a huge one with many standees. B. B.

## SINSHEIMER FORCES PRESENT NEW WORK

Chamber Music Concert, Société Intime de Musique de Chambre, Paolo Gallico, Assisting Artist, Carnegie Chamber Music Hall, Nov. 15, Evening. The Program: Quartet, G Major, Mozart; Fantasia, D Major, Op. 15, H. Waldo Warner; Quartet, G Minor, for Piano, Violin, Viola and Cello, Brahms.

The Société Intime de Musique de Chambre, otherwise the Sinsheimer Quartet, gave the first of a series of concerts on Tuesday of last week at Carnegie Chamber Music Hall and demonstrated incidentally that this little hall is pre-eminently adapted for the music for which it is named. By means of an adroit adjustment of the lights, the use of a special platform placed down in the auditorium and a happy arrangement of the chairs a really "intimate" atmosphere was achieved. The quartet consists of Bernard Sinsheimer, Max Olanoff, Alfred Gietzen and Willem Durieux.

### PEOPLE'S CHORUS SINGS

#### AT RECEPTION TO FOCH

Conducted by Lorenzo Camilieri, Voices Heard in Tribute to Famous French General

Triumphal in character was the program which served to extend a formal welcome to Marshal Foch from the American Legion, in the New York Hippodrome on Sunday evening, Nov. 20. The musical portion of the proceedings was closely welded with the purpose and intent of the meeting. The People's Chorus of New York, Lorenzo Camilieri, conductor, augmented by members of the Police Glee Club, and accompanied by a symphony orchestra of fifty players, sang a number of choral selections. May Peterson, soprano, personified "America," and bearing crown and torch, and surmounted by a large American flag, sang Henry Hadley's "America to France," chorus assisting.

The program began with a number of war-time favorite songs, given by the chorus and accompanied by the orchestra. Gounod's "Grant Us Thy Peace," "The Battle Hymn of the Republic," "Creation's Hymn," by Beethoven, "My Old Kentucky Home," "Dear Old Pal of Mine" and other numbers were given. As an introduction to the main program, the war song, "Madelon," was sung by the chorus in French.

Accompanying the entrance of the Marshal and his staff, the "Marche Militaire" of Saint-Saëns was stirringly played by the orchestra, while the great audience cheered and waved French and American flags. The "Marseillaise" was then sung by the chorus, the auditors joining. Addresses were given by Hanford McNider, National Commander of the American Legion; Martin W. Littleton, and by the Marshal himself, speaking in French, later translated by an interpreter. "Taps" was sounded in memory of the dead, and the singing of the "Star Spangled Banner" by everyone ended the program.

### Miss Macbeth Sings for Rubinstein Club

The season's first musicale of the Rubinstein Club, Mrs. William Rogers Chapman, president, was given at the Waldorf-Astoria on the afternoon of Nov. 19. The program was a song recital by Florence Macbeth, coloratura soprano of the Chicago Opera Association, with George Roberts at the piano. Miss Macbeth's singing of five groups of num-

bers constituted an auspicious salutory to the club's thirty-fifth year. She had to add extras to her announced list of Old Italian, English and Norwegian numbers by Handel, Dowland and Thane; a Russian folk-song; the aria, "Oh, Luce di quest'anima," from Donizetti's "Linda di Chamounix"; old and modern French songs by Monsigny, Fourdrain, Massenet and Godard; the "Polonaise" from Thomas's "Mignon," and modern English and American compositions of Curran, MacDowell, Leoni and Bassett. D. J. T.

### RUTH DEYO IN RECITAL

#### Pianist Presents Steinway Hall Program in Exceptional Style

A recital "intime" was given by Ruth Deyo, pianist, in Steinway Hall, on the afternoon of Nov. 16. The program included the Barcarolle and other Chopin pieces; the Sonata, No. 8, of Scarlatti; a Bach Partita in B Flat; Debussy's "Cathédrale Engloutie," Ravel's "Jeux d'Eau," and Balakireff's "Islamey."

The artist's equipment is an exceptional one, the power and color of the more stressful passages being especially notable. Miss Deyo did not speak with the ultimate conviction of passionate utterance. Yet an exceptional instinct for combining delicacy with strength of execution was hers. Brilliant effects marked both her Chopin and her Scarlatti numbers. The finger-work in the Bach piece was very skilful. Her piano tone was consistently caressing, and nearly always warmed by the mysterious gift which one might call temperament. R. M. K.

### Stravinsky Pronounces Genius of Tchaikovsky to Be Typically Russian

TCHAIKOVSKY as a "creator of melody" may, perhaps, be accorded a place among the creative musicians who have influenced Igor Stravinsky. In a recent letter to Diaghileff, director of the Russian Ballet, he announced his sincere veneration for the composer, whose "Sleeping Beauty" ballet is soon to be produced in London. Tchaikovsky's music is simple, spontaneous and, as is too seldom noted, at moments typically Russian, is Stravinsky's appraisal.

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## Second Strauss Concert and New Hadley Work in Orchestral Week

[Continued from page 9]

The songs were beautifully accompanied by the orchestra, and, for the most part, were exceptionally well sung. Elisabeth Schumann, remembered from appearances some years ago at the Metropolitan, brought to them a very charming lyric soprano, used with a graceful and reposeful art. Perhaps the first of the group, with its exceedingly effective close, was not as finely delineated as the Brahmsian "Morgen," the floating "Freundliche Vision" or the nectared "Wiegenlied." The last-named was of haunting loveliness, though it taxed the

singer's breath with its long-spun phrases. The "Muttertändelei" is, for the writer, a labored, awkward and unvocal work, and it was beyond the singer's powers to make it sound otherwise. The violin introduction of "Morgen" was exquisitely played by the Philadelphia concert-master.

"Death and Transfiguration," elucidated with that clarity, emphasis of detail and ever-vigilant attention to balance which have been the salient characteristics of Dr. Strauss' readings of his own works, and with a minimum of those excrescences of sound that have marred representations of his tone-

poems by other conductors, was the crest of the concert, but it did not have new and personal revelations (as compared to other and more familiar interpretations) as did "Don Juan," "Till Eulenspiegel" and the "Domestica" at the first of the Strauss programs. O. T.

### New Hadley Work Played

Concert, the Philharmonic Society of New York, Josef Stransky, Conductor, Henry Hadley, Associate Conductor; Carnegie Hall, Nov. 17, Evening. The Program: Prelude, Choral and Fugue, Bach-Abert; "Siegfried Idyll," Wagner; Tone-Poem, "The Ocean," Hadley (mss., first time), Conducted by the Composer.

Another novelty, on this occasion a first-time work by an American who needed no flourish of introduction, was given its baptismal hearing at the Philharmonic's 1596th concert, and repeated at the 1597th; and since there is a legend of magic in numbers, it may be of import to state that this was Mr. Hadley's opus 99. One more symphony, tone-poem, opera or song will bring his contributions to American music to the centum mark, a record that bespeaks an energy and a fecundity that may well spur to greater creative activity the sluggards among gifted native composers.

Under the composer's own leadership the orchestra played the new tone-poem exceedingly well. Scored with an admirable clarity and transparency, as Mr. Hadley's orchestral works invariably are, "The Ocean" offered no difficulties for the first-time auditor. As descriptive music, based upon suggestions derived from a poem by Louis K. Anspacher, it pictures at its opening the tumult of tempestuous waves, then presents a glimpse of Undines at play in the shadowy depths, and, for its peroration, conjures forth a vision of "the quiet, serene ocean flowing on through eternity." The music is as obvious as its program. It storms, subsides, dances, glints and then flows with Hadleyian fluency.

As in the other works from this facile pen, there is the suggestion that he has written too easily, too clearly and too quickly, with no very severe travail of creative labor. "The Ocean" is thematically commonplace, and bespeaks skill rather than any great artistic afflatus. In this it is not unlike the poem which inspired it, if the stanzas quoted in the program notes do it justice.

The G Minor Organ Fugue of Bach, bracketed with the C Sharp Minor Prelude from first book of the Well-Tempered Clavichord, and connected by Abert with his own chorale, provided a solidly satisfying opening number. The "Siegfried Idyll" was beautifully played and the Symphony emphasized the fine sonority and responsiveness of the ensemble. Mr. Stransky conducted all the numbers, except the new Hadley work. O. T.

### An All-Wagner Program

Concert, the Philharmonic Society of New York, Josef Stransky, Conductor, Carnegie Hall, Nov. 20. The Program: Overture to "The Flying Dutchman"; "Good Friday Music" from "Parsifal"; "Procession of the Gods" from "Rheingold"; "Prelude and Liebestod" from "Tristan and Isolde"; Overture to "Rienzi"; "Bacchanale" from "Tannhäuser"; Prelude to Third Act, and Shepherd's Melody, from "Tristan and Isolde"; "Wotan's Farewell and Fire Music" from "The Valkyrie," Wagner.

The all-Wagner program, like that devoted to works of Beethoven on Nov. 12, revealed in full degree the powers of the Philharmonic Orchestra, and was warmly applauded by a crowded audience, Mr. Stransky being several times recalled. The "Tristan and Isolde" Prelude stood out by reason of the emotional significance with which it was interpreted, the conductor and his men revealing with superb skill this really wonderful web of tone.

In the Prelude to the third act, the English horn solo, the Shepherd's Melody, was so well played by P. Strano that the conductor insisted on his sharing the recall. The Valhalla music from "Rheingold" was admirable in its stately effects for the brasses, and the ensemble was exceptionally fine in the "Good Friday" scene and that depicting Wotan's Farewell. There were some ragged moments, however, in the first number, the "Flying Dutchman" Overture. It was curious that one of the most enthusiastic demonstrations of the afternoon followed the "Rienzi" Overture, with its blare of brasses and conventional effects denoting the early Wagner. P. J. N.

## HAROLD BAUER GIVES BRILLIANT RECITAL

Piano Recital, Harold Bauer, Aeolian Hall, Nov. 19, Afternoon. The Program: Sonata in D Minor, Op. 31, No. 2, Beethoven; Variations on a Theme by Paganini, Brahms; Two Preludes and Fugues from "The Well-Tempered Clavichord," No. 3, in C Sharp; No. 22, in B Flat Minor; "Tableaux d'Une Exposition," Moussorgsky.

Few pianists could have played this program as Mr. Bauer played it. Indeed, not many could have played it at all. The Beethoven Sonata was splendidly given if a bit strenuously in spots, but it was with the Brahms Variations that the real business of the recital began. This work, which has been said to contain the most difficult passages ever written for the piano, seems on hearing, less of a monument to a player's technique than an exemplification of what a piano will do if you make it. Closing one's eyes, it was as though Briareus were at the keyboard rather than a mere two-handed mortal. The two Fugues, well chosen for contrast, were exquisite in every way, and the first, one of Bach's evocations of pure joy, was an excellent foil for the solemn second.

The Moussorgsky group of ten impressionistic pieces descriptive of a walk through a gallery of drawings by Victor Hartmann and linked together with four "promenades," proved a varied and interesting work exhibiting not only the composer's ability in diverse moods, but the performer's as well, in almost every conceivable kind of technique and expression. The best two were "The Troubadour" and "Chicks," in the latter of which Mr. Bauer played with a tone that was positively yellow and fuzzy in quality. The audience was large. J. A. H.

## PRIHODA DISPLAYS GIFTS IN RECITAL

Violin Recital, Vasa Prihoda, Otto Eisen at the Piano, Aeolian Hall, Afternoon, Nov. 18. The Program: Sonata in A Major (Kreutzer), Op. 47; Symphonie Espagnole, Lalo; Andantino Quiescente, César Franck; Variations on a Theme by Corelli, Tartini-Kreisler; "On Wings of Song," Mendelssohn; "La Ronde des Lutins," Bazzini.

Mr. Prihoda has progressed considerably since his first appearance here last season. His playing still exhibits the dignity of the serious artist and the intellect necessary to make any performance one of merit. His tone is firm and clear and invariably true—especially his double-stopped passages—which violinists of late seem to take more or less for granted, with dire results. He has gained in poise and his interpretations have in consequence gained in poignancy.

The Kreutzer Sonata was exceedingly well played, especially the slow movement in which Mr. Prihoda's tone was of considerable beauty. The Symphonie Espagnole was less interesting. The Tartini Variations showed the player's well-grounded technique, but the familiar "On Wings of Song" was the best number of the final group and it was redemanded by the audience. That Mr. Prihoda is aiming high, is very evident and that he is assured of a place among the first recitalists of the time, seems more than probable. J. A. H.

### "TOSCA" IN FILMS

Accompaniment Arranged from Puccini's Music by Hugo Riesenfeld

A motion picture adaptation of Sardou's drama, "Tosca," with synchronized excerpts from the Puccini opera, was presented at the Rialto Theater, New York, for the week beginning Nov. 20. To make this "tabloid opera," an editing of the original six-reel Famous Players drama in which Pauline Frederick enacts the title rôle, was necessary.

The musical version has been successfully arranged by Hugo Riesenfeld. Use is made of some of the most characteristic bits of the music, such as the tenor romance, "E Lucevan le Stelle," and Tosca's "Vissi d'Arte," which recur reminiscently during the unfolding of the two-reel work. Interest has been decidedly strengthened by the condensation. Particularly striking is the climax of the play, which follows immediately after the slaying of Scarpia. Carlo Enciso, tenor, was the soloist. The orchestra was conducted by Dr. Riesenfeld evenings and by Joseph Littau afternoons. R. M. K.

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## HUNTINGTON GREET'S YSAÏE'S ORCHESTRA

### Cincinnati Symphony Arouses Growing Interest—Kiwanis Choral Concert

HUNTINGTON, W. VA., Nov. 19.—The Cincinnati Symphony, conducted by Eugen Ysaÿe, appeared on Thursday night at the City Auditorium in the second concert of the series organized by Alfred Wiley. The performances of this orchestra are becoming a regular feature of Huntington's musical life every season, and public interest in these visits is increasing. Mendelssohn's "Scotch" Symphony was the chief work of the program. It was artistically given, and as usual without pause between move-

ments, occupying more than forty-five minutes in performance. Weber's "Euryanthe" Overture, Ysaÿe's tone-poem "Exile," and Saint-Saëns' "Suite Algérienne" were also played. "Exile" was received with marked favor, and the suite, which closed the program, was warmly applauded.

The Kiwanis Male Chorus of twenty voices, conducted by Edwin M. Steckel, and with Helen Tufts-Lauhon as accompanist, gave its first concert of this season in the City Auditorium on Nov. 8 to an audience of 1200 persons. The assisting artists were Mrs. R. E. Wells, violinist; Mrs. Browning, pianist, and Mrs. Broeman, contralto, all of Cincinnati. They appeared through the courtesy of the local branch of Steinway and Sons.

Mrs. Wells played numbers by Wieniawski, Burleigh, Tchaikovsky and others. Mrs. Broeman's songs included music by Rachmaninoff, Nevin, MacFadyen, Secchi, and Delibes. Mrs. Browning, who acted as accompanist for the soloists, played a prelude by Rachmaninoff and other pieces as solos. All three were cordially welcomed upon this their first appearance in this city.

The choir's program included songs by Bullard, Andrews, Bishop, Murchison, Bartlett and others. This organization is now in its second season, and is firmly established as a club doing sincere and ambitious work under its competent leader. Another appearance will be made by the club on Dec. 4, as the musical feature of the Elks' memorial service.

Ravella Hughes, soprano of Huntington, who has been studying for several years in New York gave an interesting program in a concert in the City Auditorium under the local management of the Smith-Cradic post of the Legion. Besides French and Italian songs and arias, there were several songs in English in the program. E. S.



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### Bonnet on Tour in Canada

Joseph Bonnet's Canadian tour has been booked solidly from Halifax to Vancouver and Victoria, B. C. In Quebec, Mr. Bonnet was obliged to respond to seven encores at the conclusion of his program. At the conclusion of the Canadian trip, the organist will tour the Far West and will return East by way of Salt Lake City and Denver, to arrive in New York shortly before Christmas.

### Rothwell Becoming Known as Composer

Walter Henry Rothwell, the conductor of the Philharmonic Orchestra of Los Angeles, is gaining recognition as a composer. His songs are being included in the programs of such singers as Estelle Lieblich, soprano. "Viennese Greetings," for violin and piano, was played by Richard Czerwonky, formerly concertmaster of the Minneapolis Symphony, at his recent Chicago recital.

### Miss Mackey and Miss Emerson End Their Tour

Ethel Lyman Mackey, soprano, and Mary Hopkins Emerson, pianist, have just returned from a second tour of the Middle West. Their engagements included appearances at Harrisburg and Johnstown, Pa.; Hillsboro and Cleveland, Ohio; Fort Wayne, Anderson and Pendleton, Ind., and Milwaukee and Baraboo, Wis. They have been booked for several return engagements.

### St. Olaf Choir to Visit New York in Course of Tour

NORTHFIELD, MINN., Nov. 18.—With its membership now reaching sixty-four, the St. Olaf Lutheran Choir, conducted by F. Melius Christiansen, is again to undertake an extensive tour of the country. Presenting works by Bach and his contemporaries, as well as works from modern writers including three settings of Biblical verses by Georg Schumann,

the chorus will tour for five weeks. Starting in Rochester, Minn., on Jan. 1, it will work East to New York, singing in the Metropolitan Opera House on Jan. 17. Going South to Baltimore, it will be heard through Pennsylvania, Ohio, Indiana and Illinois back to St. Olaf College. On the entire tour it will have only four free dates.



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## SIX OPERAS IN HOUSTON

## De Feo Company's Guarantors Reduce Admission Charges

HOUSTON, TEX., Nov. 19.—The De Feo Company, announced as under the local management of Mary Carson, who sang in three of the performances, gave six operas during the week of Oct. 31 to Nov. 5, closing with a concert on the Saturday night.

The audiences were so small at the first two performances that the Houston guarantors assumed the management for the rest of the week, cutting their admission prices in half. On the following night the audience was larger, due partly to the reduction of prices, and partly to the popularity of Riccardo Stracciari, who sang in "The Barber of Seville." His presence in "Rigoletto" also drew a larger audience on the fifth night of the season.

"Otello" opened the week, the cast in-

cluding Nicola Zerola, Zelnia de Maclot, Richard Bonelli, G. Martellotti, D. Agosa, Italo Picchi, Faust Bozza, G. Sterzini and Ada Paggi. The following evening "Madama Butterfly" was sung by Dora De Philippe, Ada Paggi, Mary Potter, Tom Burke, Richard Bonelli, Martellotti, Trevisan, Bozza, Genaro and Adam Dockray.

Riccardo Stracciari was the principal member of the cast of "The Barber of Seville" on Wednesday, the other characters being impersonated by Mary Carson, Giovanni Diaz, V. Trevisan, Italo Picchi, Faust Bozza, Marie Mattfeldt, Martellotti and Coscia.

Thursday's cast for "La Forza del Destino" comprised Nicola Zerola, Zelnia de Maclot, Faust Bozza, Richard Bonelli, Ada Paggi, Italo Picchi, V. Trevisan, Mary Potter, G. Martellotti, G. Coscia, and Adam Dockray. "Rigoletto" on Friday brought forward Tom Burke, Stracciari, Mary Carson, Picchi, Paggi, Mattfeldt, Dockray, Bozza, Martellotti,

Marinelli, Mary Potter and Anita Clinovaro. A large audience, including many children, heard "Hänsel and Gretel" at the matinée, with a cast including Mary Carson, Mme. Mattfeldt, Mary Potter, Adam Dockray, Isabelle Rogero and Anita Clinovaro.

A. Dell'Orifice conducted the first three operas, and finished the series, after the unfortunate death of Giovanni Leotti, the conductor of "La Forza del Destino" after the first act on Thursday night.

**Paul Ryman, Southern  
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Photo by Mishkin

Paul Ryman, Tenor

Among the younger artists in the concert field is Paul Ryman, tenor. Mr. Ryman was born in Nashville, Tenn., and spent most of his early life in the South. He has been heard extensively below the Mason and Dixon Line in concert and has also had considerable experience in operatic work. During the current season, however, he will confine himself to concert singing and will specialize in club programs of the more intimate and informal type. He plans to include an unusually large number of compositions by American composers on his programs.

Reports from the South indicate that he has a voice of unusually appealing quality and one that has found favor with recital audiences.

Mr. Ryman has already been engaged by several New York societies and will appear in concert during the coming season in Brooklyn, Jersey City, Newark, Mt. Vernon, New Rochelle and Trenton, and in January will make a tour in the South, giving recitals in Charlotte, N. C.; Nashville and Knoxville, Tenn.; Athens and Atlanta, Ga.; Mobile, Ala.; New Orleans, La., and other cities. He is under the exclusive direction of R. E. Johnston.

William Glean, boy soprano of All Angels' Church, is using the McKinney song, "The Bagpipe Man," on all his programs. This number is being widely used by such singers as Olive Nevin, Dicie Howell, Ethelynde Smith and "Bobby" Besler.



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# New Music: Vocal and Instrumental

## John Ireland Roger Quilter and Janet Hamilton: New Songs

John Ireland, like many other contemporary composers, has just gone back a few hundred years for some poets to set to music. And now we find him composing "Love is a Sickness Full of Woes" (London: Winthrop Rogers, Ltd.) by Samuel Daniel (1562-1619) and "The Merry Month of May" by Thomas Dekker (1575-1641). His settings are marvellously fine, full of a sort of folk-spirit that is beautifully imaged in the piano parts. There is a genuine spontaneity to them also, that will make them enjoyed by many. Editions for high, medium and low voice are issued.

With "The Jolly Miller" and "Barbara Allen" (London: Winthrop Rogers, Ltd.) Mr. Quilter completes his present series of "Old English Popular Songs," of which "Three Poor Mariners," "Drink to Me Only with Thine Eyes" and "Over the Mountains" were reviewed in these columns a short time ago. "The Jolly Miller" and "Barbara Allen" have fared just as well in Mr. Quilter's hands as the others and as they stand here are perfect settings of familiar melodies, the work of one of the most delightful composers of our time. They are issued for high and low voice.

"The Music That Love Made" (London: Winthrop Rogers, Ltd.) by Janet Hamilton, several of whose songs have been commented upon in this journal, is as lovely a song of smaller dimensions as has come this way in a long time. The poem of Madeleine Caron Rock is fine writing and Miss Hamilton has expressed it with a restrained beauty that is irresistible. The texture is comparatively simple, but it has individuality. The song is beautiful in the truest sense of the word. It is for a medium voice and is inscribed to Muriel Foster.

## Cyril Scott At His Best in His Two New Songs

"The Huckster" and "Have Ye Seen Him Pass By?" (G. Ricordi & Co.) by Cyril Scott are two new songs that arrest our attention and once more make us enthusiastic over the rare gift of this English composer.

There are not a dozen composers in the big list of song-composers in the world to-day, who could handle the Edward Thomas poem "The Huckster." Yet Mr. Scott has written one of his most pointed songs to it and has actually choked it full with a grim and sardonic humor that is thrilling. Louis Graveure is the man to sing it. High and low keys are published.

In "Have Ye Seen Him Pass By?" we have a translation by Geoffrey Whitworth from the French of Charles de Coster's "The Legend of Tyl Ulen-spiegel." Here Mr. Scott has in his introductory piano measures sounded the plaintive note of the song in a phrase that is wonderfully expressive in its harmonic daring. The plan of the song is in several stanzas, each of which is harmonized anew; then a final stanza that is as bold as the text and that fits it like a glove. Big music this, music that is more in the spirit of the day than many a person can realize. But there are those who know what Mr. Scott can do. And in 1920 there will be hundreds of thousands, who will appreciate it fully; they will wonder why the crowd in 1921 thought Cyril Scott a "bit difficult to understand." This song "Have Ye Seen Him Pass By?" is for a medium voice and is written entirely within the range of one octave, from E on the first line to the E above it on the fourth space.

## Carl Hahn Sets to Music Three Poems by Gordon Johnstone

Following the success won by Gordon Johnstone in the many songs in recent years, which various composers have written to his poems, Carl Hahn has set three new ones that seem to bear all indications of popular favor. They are varied and, what is more, all three are different from the poems that we have come to know as coming from Mr. Johnstone's pen. The titles are "The Little Woman in Gray," "The Green Cathedral" and "Pearls" (John Church Co.).

In "The Little Woman in Gray" Mr. Johnstone has written a simple poem that deals with a subject near to every heart. The manner in which he has treated it allows a wide interpretation as to its meaning, for it has an indefinite something in its quality that is unique. Mr. Hahn's music is melodious and appropriately expressive of the text. "The Green Cathedral" opens with an eight measure prelude in the piano, followed by the voice singing a sustained melody against an accompaniment in sixteenth notes, common time. The middle section is agitated and leads back effectively to the main melody. When this is ended the opening prelude (first heard in the piano) is now repeated as a postlude, with the voice humming an obbligato against it. There is in this bit a feeling akin to the melody of Mr. Hahn's setting of Joyce Kilmer's "Trees," that made that song so successful. The last of the three, "Pearls," is more in the ballad style, which both composer and poet seem to have encompassed happily. The first stanza represents the man singing, followed by a refrain that has every chance of popularity, while the second stanza is the reply of the beloved, followed again by the refrain with which the song concludes.

Mr. Hahn has written nothing more direct than the music for these three Gordon Johnstone texts. None of the three songs is difficult, they are all singable, and will be as useful for teaching as for presentation in concert programs. High and low keys are issued of all three songs.

## A Book of Scales and Five Solo Pieces for Violinists

A book of scales and five solo compositions for violinists (G. Schirmer) are among new issues put forth by this house. "The Scales," by Samuel Pierson Lockwood ("Scholastic Series, No. 107") is a series of model exercises on the scales and trill. The exercises are well planned, and a feature which differentiates the book from others of its kind is: the disregard of the "circle of fifths," necessitating a great deal of jumping about in the positions, for violin scale study; and a better progression into the higher positions by semitones. The chromatic scales are treated in detail and there is a bilingual text, English and Spanish.

Of the solo pieces, two are excellent reprints of well-known Spanish dances by Pablo de Sarasate, the "Malagueña" and the "Habañera." Both have been fingered and edited by Ariberto di Butera. "An Indian Legend," by Maurice Baron, is nicely written, with plenty of color, and full of effect. It seems to be one of the numerous love-children of Rimsky-Korsakoff's "Song of India." Mozart's Menuetto for violin or flute and piano is all his own. George Barrère has merely made a most playable transcription of it, and kept its olden charm and grace. By George Tompkins we have a Lullaby, melodious, expressive and a very grateful piece for either the violinist or cellist: there are separate parts for each instrument. F. H. M.

## A Dramatic Song by Charles Gil- bert Spross

"Invocation to Life" (John Church Co.) is the title of Charles Gilbert Spross' new song, set to a poem by Frederick H. Martens. And unless we are mistaken it is one of the biggest songs Mr. Spross has ever produced. The dramatic note is sounded from the opening chords of the introduction in the piano, in which Mr. Spross gives the keynote, as it were, of the entire composition.

Mr. Martens has supplied the composer with a poem of excellent quality, one that is inherently dramatic and that has not failed to bring out the best the composer could give. Mr. Spross has conceived the verses in a broad melodic manner, with plenty of dramatic accent and has achieved stirring climaxes. Here is a song that ought to have an appeal similar to that exerted some years ago by Mary Turner Salter's "The Cry of Rachel" and Bruno Huhn's "Invictus," for in it there is a deep human note, finely expressed in verse and equally admirably reflected in the musical setting Mr. Spross has given it. High, medium and low keys are issued. The song is dedicated to Cyrena Van Gordon, of the Chicago Opera Association, who ought to sing it magnificently.

## Two Sibelius Jean Sibelius' "Twelve Piano Albums Selected Piano Pieces"

(London: J. & W. Chester, Ltd.), in two volumes, each containing six numbers, are worth the while of any pianist who wishes to see the Finnish composer reflected in some of the choicest of his smaller piano compositions. The selection has been made with evident care, and pieces such as "The Solitary Fir Tree," "The Birch Tree," and the Dance in Volume I, and "The Aspen," and "The Twinflower of the North," in Volume II, in particular, whose themes have all the characteristics of the composer's native folk-tune, give eloquent expression to the distinctly national quality of his art. The compositions are in nearly every case within the grasp of the average pianists' powers.

## Two Ballads by Frank H. Grey

Frank H. Grey, in "Trifles" and "At Evening-time" (Enoch & Sons) has written two simple and expressive melodies of the better ballad type, with effective and tuneful accompanimental support, and of easy, singable flow. Caroline L. Sumner has written the words for the first, Daniel S. Twohig those for the second. Both songs are published for high, medium and low voice.

## A Pleasing Sacred Song

H. R. Fisher's "I Love to Softly Steal Away" (C. W. Thompson & Co.) is a pleasing sacred song, to a text by P. C. Smith, with the song-line sustained and duplicated in its accompaniment. As a rose of melody, without a dissonant thorn, it should commend itself to many church singers.

## Alice Barnett in Two Charming "Even-Songs"

Of very definite charm are Alice Barnett's new "Mother Moon" and "To-night" (G. Schirmer), "two even-songs" as their collective title reads. They represent the work of American women in the arts, for both poems are by native poets of the gentler sex, the first by Amelia Josephine Burr, the second by Sara Teasdale.

Miss Barnett has set "Mother Moon" for a low, or medium, voice and has expressed it delightfully in music of rare simplicity and clear texture. "To-night" is for a high voice and is one of the best straightforward melodic songs that has come our way in some time. In an *Andantino quasi allegretto* in F Sharp Major, 6/8, the composer has written a pure melody for the voice over an accompaniment in sixteenth notes in the right hand and dotted quarter-note chords in the left. It is all lovely and it avoids the obvious magnificently. A fine touch is accomplished by the varying of the

vocal melody on the second stanza, the harmonic background remaining as in the first, while the voice takes the melody and presents it in a somewhat ornamented manner, ornamented, however, with excellent taste. We would not be surprised to see this become one of its composer's most successful songs.

A. W. K.

## A String Quartet on the Quarter-Tone System

Alois Hába's "Quatuor à Cordes" (Vienna: Universal Edition), for two violins, viola and violoncello, is one of the most interesting first fruits of the development of the possibilities of the quarter-tone system which Busoni discusses in his "Aesthetics of a New Tonal Art." Alois Hába is a Bohemian, residing in Vienna since the war, a pupil of Foerster and Vítěslav Novák, and represents in his work a transition from the younger Czech music to that of the circle surrounding Franz Schreker. His Quartet Op. 7, comprises an introductory and closing Allegro, a Scherzo and a Largo, and does not try to overthrow the existing half-tone system; but to give it new expressional possibilities by means of the more delicate quarter-tone differences. The question of notation has been solved by the addition of two new signs—the sharp, flat and natural signs being retained—which indicate that the note provided with them be either raised or lowered a quarter-tone. The composer himself has stated that his quartet is the result of long and minute studies, and he feels that it stands for a development of the existing musical idiom rather than a new language.

Actual performance, of course, and probably several hearings, will be necessary before the music-lover is able to define more or less exactly his reactions to this departure. If it is valid in the broader sense, its composer will have given an illimitable extension to existing tonal boundaries, will have opened up wonderful vistas of emotion and color, will have doubled the resources of the chromatic scale. As a serious attempt to extend the present limitations of musical expression, and one which the composer's standing entitles to all respect, this first string quartet in the quarter-tone system should interest every musician. It is to be hoped that some representative string quartet will play it in public before so very long, so that the judgment of the ear may support that of the eye.

## New Piano Pieces in Grades One, Two and Three

A number of new piano compositions recently received (Oliver Ditson Co.) fall naturally into three classes: those for beginners, those for piano students in the Second Grade, and those of medium difficulty. To the first class belong Nathaniel Irving Hyatt's "Six First Grade Pieces," where, in "The Hunter's Call," "By the Fireside," "Dress Parade," "Little Duet," "Swing Song" and "On the March" he nicely exploits happy title-suggestions within the limits set. For piano pupils somewhat more advanced are: Louis Adolphe Coerne's "Six Second Grade Pieces," in which the composer has given adequate and melodically attractive expression to the suggestions of titles such as "Dance on the Lawn," "The Mermaid," "The Mystic Lake," "Windy Day," "Spring" and "Silvery Waves." Here, too, should be mentioned Charles P. Scott's "Here and There," a waltz; and a gavotte, "La Graziosa," a "Doll's Serenade" and a "Hungarian Dance" by Gustavo Laroso. Of only medium difficulty is Clarence G. Hamilton's "The Little Princess," a simple but well-written and euphonious minuet; and Louis Victor Saar's "Valse Tendre," very daintily fashioned. Edouard Schütt's group of three little impressions, a "Paysage Intime," "Calme Loin-tain" and "Pensée à la Nuit," issued under one cover as "Une Nuit d'Été" ("A Summer Evening"), are notable for their graceful pianism, and the distinction and elegance which mark practically everything written for the piano by this Viennese composer.

## A Piano "Mill Race"

By Walter A. Quincke, "The Mill Race" (Los Angeles: W. A. Quincke & Co.) is a brilliant and playable number, intentionally more purely external in effect, and containing some good arpeggio work for the fingers of the right hand. It is not very difficult to play, and supplies a pleasing show piece for general use.

F. H. M.

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TENOR

Sang at his New York Recital at the Town Hall  
October 26th, 1921

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THE DOVE AND THE LILY.....Arr. by H. T. Burleigh  
THE GREAT AWAKENING.....A. Walter Kramer  
MY MOTHER.....G. S. White  
THE PROMISED LAND.....Francis Moore  
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## NEW WORK HEARD IN SAN FRANCISCO

### Symphony Plays Overture by Wetzler—Heifetz Gives Second Recital

SAN FRANCISCO, Nov. 19.—An Overture to Shakespeare's Comedy, "As You Like It," by H. H. Wetzler, was played for the first time in America by the San Francisco Symphony on Armistice Day, with Alfred Hertz conducting. The audience greeted the piece with enthusiasm. In his new work the composer has adhered to conservative lines, and avoided any startling departures in the modern impressionist idioms.

Dvorak's "New World" Symphony was the chief work of the program, and was played with brilliant effect, the spirited melodies being developed in a masterly manner. Arensky's Variations on a Theme by Tchaikovsky were heard for the

first time in San Francisco. These Variations are based on one of the composer's songs, "The Legend."

The Dvorak number was repeated on the following Sunday at the "Popular" concert. The audience, notwithstanding the holiday, was even larger than at the opening concert of the season.

Century Theater was packed to the doors, with seats on the stage, for the second concert of Jascha Heifetz, on Sunday. The young violinist was generous with encores, and at the close of his program was recalled again and again. His music included Locatelli's Sonata in G, Wieniawski's "Souvenir de Moscou," Glazounoff's Concerto in A Minor, Bach's Andante (for violin alone), and Allegro (from First Sonata), the Dvorak-Kreisler "Slavonic Dance" in E Minor and Wieniawski's "Saltarella." The sympathetic work of Samuel Chotzinoff as accompanist was one of the features of the recital.

A series of symphony lectures on Thursday mornings at the San Francisco Public Library, where Jessie M. Fred-

ericks is in charge of the music department, is being followed with intelligence and enthusiasm by a large number of persons who take this means of familiarizing themselves with the numbers to be played at the succeeding symphony concerts. These lectures are free to the public and the interpretations are given by musicians of authority. The first lecturer of the series was George Edwards, with Walter Wenzel and Ethel Palmer at the piano. George Warren, music critic of the San Francisco News, was the lecturer at the second, assisted by Mrs. Edward E. Young.

The San Francisco Community Opera Company, started last season by Claire Harrington, will continue this season under the direction of Augusto Sarantoni and Aristide Neri. Louise E. Taber is the business manager and publicity director. Miss Harrington proposes to go to Germany in March to continue a career interrupted by the war.

Four performances by the company are scheduled. The first will be that of "Cavalleria Rusticana" and "Pagliacci," on Nov. 29.

The object of the company is to give local singers an opportunity to gain pro-

fessional stage experience under the direction of efficient artists. The tuition is free. The productions will be given in Native Sons' Hall. Local singers who have promised to assist in the movement are Maude Fay, Johanna Kristoffy, Lydia Sturdevant, Paul Steindorff and Alessandro Bevani.

Miss Harrington managed the autumn concert of the Schumann-Heink Ladies' Chorus, at which a satirical review by Roderick Triller (Frederick Schiller, local orchestral conductor), entitled "Selene on Earth," was produced. Miss Harrington appeared in the title rôle, singing music allotted to the Queen of the Night in Mozart's "Magic Flute." Miss Harrington was also the principal soloist on Sunday evening with the Harmonie Men's Chorus, conducted by Mr. Schiller, and sang the "Ocean" aria from Weber's "Oberon" and other music.

Annie Louise David, harpist, the Ario Trio (Joyce Holloway, piano; Josephine Holub, violin, and Margaret Avery, cello), Hugh Williams, tenor, and Hazel Nichols, accompanist, presented the program at the first November meeting of the Pacific Musical Society at the Fairmont Hotel.

The Trio Moderne—Marie Hughes Macquarrie, harpist; Christine Howells, flautist, and Grace G. Becker, cellist, gave a recital in the Public Library on Sunday afternoon, when Miss Becker's arrangements of music by Debussy and Foote were features of the program.

MARIE HICKS HEALY.

### Clara Loring Sings in Boston as Guest with Gallo Forces



Clara Loring, Coloratura Soprano, Who Recently Returned to America After Appearances Abroad

Clara Loring, an American coloratura soprano, who recently returned from Europe, appeared as a guest artist in "Traviata" with the San Carlo Opera Company in Boston on Tuesday evening, Nov. 15. During her stay of two years in Europe Miss Loring sang in opera in Milan and other important Italian cities and at the court of Greece. These appearances were successful and the young American was very well received by foreign audiences.

Miss Loring will be remembered most favorably by those who heard her before she went abroad. One of her last appearances here was in concert with

Percy Grainger at the Manhattan Opera House. She sang with the Bracale Opera Company in Havana shortly before leaving for Europe. Miss Loring was born in Kentucky and studied in Europe as well as in this country.

### Joseph Press, New Russian 'Cellist, to Be Heard Here



Joseph Press, 'Cellist

An artistic newcomer to the United States is Joseph Press, 'cellist. Mr. Press, who is a Russian, is probably the best known of 'cellists in his native country to-day. He was instructor of the virtuoso class in 'cello at the Petrograd Conservatory for several years and is a gold medal winner of the Moscow Conservatory. As a member of the Trio Russe, with his brother and sister-in-law, Mr. Press became widely known as a

chamber music artist in Europe. He has appeared as soloist with orchestras under such conductors as Nikisch and Mengelberg. Prior to his coming to America, he was offered a professorship in 'cello at the Musikalische Hochschule in Berlin. He is being booked by S. Hurok for an American concert tour and will make his New York debut at Aeolian Hall on the evening of Dec. 1.

### Applaud Two American Singers in Milan Pupils' Recital

MILAN, Nov. 12.—Two American singers were heard at a recent pupils' recital at the studio of Maestro N. Cairone, vocal teacher. They were Alice Judlin, soprano, and Robert Gottschalk, tenor, both of New Orleans. Others heard at this recital were Mme. Finzi-Magrini, coloratura soprano, who is now filling an engagement at the Teatro Carcano here; Nino Picalouga, tenor, who is now at Trieste and will appear as leading tenor at La Scala in this city before joining the Metropolitan Opera Company of New York next season; and Mme. Vigano, dramatic soprano, who is at present singing at the Teatro Dal Verme here and is to take the leading female rôle in Mascagni's "Piccolo Marat," with Lazaro, in the local premiere of that opera. Miss Judlin was warmly applauded for her singing of an aria from "La Bohème" and Mr. Gottschalk for his delivery of the "Furtiva Lagrima" aria from "L'Elisir d'Amore." The two Americans plan to remain in Italy at least two years to pursue their vocal studies.

### Mabel J. McDonough Married

DETROIT, MICH., Nov. 21.—Mabel Josephine McDonough, niece of Mr. and Mrs. Thomas James Green, and correspondent in Detroit for MUSICAL AMERICA, was married on Nov. 12 to Walter Thomas Furney. Mr. and Mrs. Furney will reside in Clairmont Avenue.

Louis Kazze, pianist, will play for the Dramus Club on Nov. 26, at the Hotel McAlpin.

### HEAR MARION ARMSTRONG

#### Scotch-Canadian Soprano Gives Program at Dixie Club Meeting

Marion Armstrong, the Scotch-Canadian soprano, sang for the Dixie Club of New York at its meeting at the Waldorf-Astoria, Nov. 17. She gave, as her first number, Massenet's "Pleurez mes yeux" and as an encore, "Carry Me Back to Ol' Virginny." She also gave a particularly effective group of old Scotch songs and, by special request, Mary Turner Salter's "Her Love Song."

Miss Armstrong possesses an ingratiating stage presence, which goes far to charm her audience. Her voice, notably in the middle register, is one of warmth and purity. She sings Scotch songs, as might be expected from her ancestry, with a fidelity to accent which makes these numbers a veritable joy to her audience. It would be a pleasure to hear Miss Armstrong in modern French songs.

Italian sketches in costume were given by Eva Krasny and a short address on "American Poetry and the Poetry Society" was delivered by Menander Dawson.

The Dixie Society includes about 300 in its membership, and was organized in 1904. Persons who have lived ten years consecutively in the South are eligible to membership. D. L.

#### Huntington, Ind., Lauds Program by Lieurance Orchestra

HUNTINGTON, IND., Nov. 6.—The Lieurance Orchestra gave a successful concert at the High School Auditorium recently, as the first musical event on this season's course. The attendance was unusually large and appreciative. J. H. K.

# MARION LOVELL

Coloratura Soprano

Wins Her Audience Immediately at Aeolian Hall Début

#### A FEW COMMENTS

"Coloratura bird tones and flute notes distinguished Marion Lovell's recital yesterday afternoon at Aeolian Hall." —New York Evening Mail.

"She possesses a voice that is naturally freighted with fresh beauty and sweetness. It is, moreover, flexible and was revealed with discretion and taste." —New York American.

"Marion Lovell should be a very useful Opera Star and not only her voice but also the whole person radiates Coloratura." —New Yorker Staatszeitung.

"Miss Lovell sang the Shadow Song from Dinorah with considerable dexterity that seemed more remarkable, perhaps, in view of her diminutive stature." —New York Times.

"Her experience has won for her grateful assurance and clear diction." —New York Sun.

"Marion Lovell disclosed a nice voice of good range." —New York Evening World.

"She is the possessor of a voice of naturally lovely quality, warm and agreeable." —Musical Courier.

"Miss Lovell sang a taxing program with fine poise and has a great future before her. Her voice was lovely." —Musical Advance.

"Miss Lovell has indisputably a very pretty voice." —New York Evening Journal.

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## PEORIA ABSORBED IN WEEK'S MUSIC

### Symphony Programs, Recitals, Family Singing, Concerts in Clubs and Shops

PEORIA, ILL., Nov. 19.—Peoria has successfully celebrated its first Music Week, which opened on Saturday, Oct. 29, with the season's initial drama musicale for the children at the Madison Theater in the morning, and a brilliant piano recital by Ossip Gabrilowitsch at Bradley Hall, under the direction of the Bradley Conservatory, in the evening, and closed on Nov. 5 with two concerts by the Cincinnati Symphony, conducted by Eugen Ysaye—one a matinée for the children, the other in the evening. The celebration has had results so excellent that already the Civic Music Association, under whose auspices the seven days' events occurred, is planning for another music week or festival in the spring. Gerald B. Franks is president of the association.

During the week, as the result of a campaign organized by the committee, of which Roy Page was chairman, churches, schools, homes, clubs, industrial establishments, theaters and stores helped to carry out the slogan, "Give a thought to music." An interesting feature of the week was the "home music hour" on Thursday night, when all households in Peoria were expected to devote the hour from 7 till 8 o'clock to music.

A gift of free tickets to 800 school children was made by the men's clubs of the city, admitting them to the matinée performance of the Cincinnati Symphony, in which they heard Tchaikovsky's "Nut-Cracker Suite" and other music. Members of the committee consider that even if no other good results from the celebration, this encouragement of music for

the children was worth the effort of the week.

Clubs of men and women devoted their meetings to music programs; in the schools there were special songs, and talks on music were given every day, and music formed the subject of sermons in the churches on Sunday. There were noonday songs in the stores, and community singing in many industrial establishments.

In a proclamation, Mayor Victor P. Michel emphasized the fact that the object of Music Week was not to make money, but to encourage a larger appreciation of music.

Among other features were the noonday concerts at the Madison Theater by local artists; the performance by the students of Bradley Conservatory of a Bach play, written by James Francis Cooke, and conducted by Franklin Stead; a recital by George Smith, baritone, winner in the National Federation contest in June, and the Junior Drama Musicale's first program of the season. In this program, for which Mrs. George Charles Dixon was chairman, the children joined with great spirit in the choruses, and moving pictures added to the interest of the entertainment.

The Civic Association proposes to engage a symphony for the festival in May. It also plans to present Anna Pavlova and her Ballet Russe on Dec. 29, and will give its support to the Kreisler recital on March 24. Plans for an auditorium to take the place of the Coliseum, recently burned, are under way; and it is intended when the new building is ready, to give concerts at popular prices for the public, and especially the children.

H. H. M.

### Charleston Symphony to Give Six Winter Concerts

CHARLESTON, W. VA., Nov. 21.—Six concerts are to be given during the win-

ter months by the Charleston Symphony, an announcement which has been received with exceeding satisfaction. The executive committee of the Symphony Society has decided to return to the plan of Sunday afternoon concerts, and the first of these will be given on Nov. 27. Mrs. Hugh C. Nicholson, who for three years did excellent work as publicity director for the Women's Club of Charleston, has been appointed chairman of the society, which will no doubt be assisted to continued successes by her energy in the management. With W. S. Mason as conductor, the artistic side of the orchestra's activities will be fully developed. It is hoped to give the concerts a civic character, and thus make their appeal as wide as possible to all sections of the community.

H. H. P.

### Herma Menth Plays in New York

Two appearances were made by Herma Menth, pianist, on Nov. 11. In the afternoon she played at Aeolian Hall in a concert of the Aeolian Company at which two of her Duo-Art records were featured; the D Flat Etude of Liszt and "Galop de Concert" by Sauer. In the evening the pianist gave a recital at the Centenary Collegiate Institute in Hackensack, N. J. This was a re-engagement.

### New Works Published in Los Angeles

Among the new music published by the W. A. Quince Company of Los Angeles are five piano pieces by Mr. Quince which are likely to prove popular, a song by H. J. Tandler, called "In Sweetheart Land," three piano pieces by H. E. Earle and two by Juan Aguilar. The aim of the publisher is to present music which will fill every want of musicians, and to that end he has issued a list of new publications suitable for the organists in moving picture theaters.

### Catalog of Violin Works Issued

A thematic catalog entitled "New Compositions for Violin and Piano" has just been issued by the Composers' Music Corporation, New York, and presents pages from the works of Felix Borowski, Domenico Brescia, Cecil Burleigh, Samuel Endicott, Dirk Foch, a page of the Sonata of Louis Gruenberg, and pieces by Albert Spalding, Mortimer Wilson, Gaylord Yost, Berta Josephine Hecker and H. Oswald.

### Galli-Curci Receives Ovation from Big Audience in London, Ont.

LONDON, ONT., Nov. 19.—Amelita Galli-Curci, in a recital here on Nov. 3 under the local management of Cortese Brothers, was greeted by a house crowded in every part. The seating capacity of the theater is 1731, but an audience of 2500 was packed into the building, and gave the singer an ovation. Mme. Galli-Curci sang a great deal of the music in which she has obtained so wide a reputation, and the concert was one of the most eventful ever given in London.

### Cleveland Symphony Visits Fort Wayne

FORT WAYNE, IND., Nov. 19.—The Cleveland Symphony, conducted by Nikolai Sokoloff, was presented here by the Morning Musicale at the Palace Theater on Nov. 9. Opening with the "Finlandia" of Sibelius, Mr. Sokoloff presented the Scherzo and Finale from Beethoven's Fifth Symphony, Tchaikovsky's "Romeo and Juliet," Liadoff's "Enchanted Lake," Nocturne from Mendelssohn's "Midsummer Night's Dream" and the "Rakoczy" March of Berlioz. The entire program was received with enthusiasm, and as an extra Mr. Sokoloff gave the "Marche Slave" of Tchaikovsky.

### Carolina Lazzari Initiates Dallas Series

DALLAS, TEX., Nov. 19.—Carolina Lazzari, contralto, was the solo artist at the first of the Morning Musical Series organized by Harriet Bacon MacDonald. This recital was given at the Adolphus Hotel on Nov. 8, when Miss Lazzari sang an aria from "Les Huguenots" and four groups of songs, and was obliged to give many encores. Blanche Barbot was her accompanist.

C. E. B.

### Ruth Kemper and Lucile Davis in Shepherdstown

SHEPHERDSTOWN, W. VA., Nov. 15.—In Shepherd College Auditorium Ruth Kemper, violinist, with Lucile Davis at the piano, gave a recital last evening and won marked favor for her performances of Handel's Sonata in A, the first two movements of the Mendelssohn Concerto and a group of five works by Americans: Huss, Stoessel, Gardner, Kramer and Cecil Burleigh. Miss Davis in addition to playing the accompaniments was heard in works by Schütt, Grieg and Chopin.

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## LEADING PIANISTS PLAY IN ST. PAUL

Rachmaninoff, Yolanda Mërö,  
and Schelling Appear—  
Symphony Concerts

ST. PAUL, MINN., Nov. 19.—Three pianists of distinction were heard here within a week—Sergei Rachmaninoff, Yolanda Mërö and Ernest Schelling. The first two appeared in recital, Mr. Rachmaninoff under the local direction of Edmund A. Stein, and Mme. Mërö under the auspices of the Schubert Club. Mr. Schelling was soloist with the Minneapolis Symphony. The visits of these artists have stirred St. Paul.

Mme. Mërö was announced to play her New York program. It included Schumann's "Faschingsschwank"; Brahms' Rhapsody in B Minor, Intermezzo Op. 116 and Scherzo, Op. 4; Debussy's "Clair de Lune" and "Jardins sous la Pluie"; an octave study by Agghazy; three Etudes and the D Flat Nocturne of Chopin; her own arrangement of Merkler's Valse Intermezzo and Liszt's "Liebesträume" and Second Rhapsody.

Mr. Rachmaninoff's program was extremely interesting in itself and in performance. The successive presentation of three Ballades—Liszt's No. 2, Grieg's Opus 24 and Chopin's No. 3—held the attention and fine interpretations were also given of compositions by the pianist, including his C Sharp Minor Prelude. Other numbers were Chopin's Nocturne, Opus 27, the D Flat Major Waltz, and Scherzo Opus 39; the Dohnanyi Etude (Capriccio) Opus 28; the Kreisler-Rachmaninoff "Liebeslied" and Liszt's Tarentella.

Mr. Schelling came before his audience as pianist and composer of the Fantastic Suite for Piano and Orchestra, and appeared also in Paderewski's "Polish" Fantasy. The Symphony played under Mr. Oberhoffer's magnetic baton and the performances of both works were highly effective.

A second appearance of the Symphony within the week has been at the first of a series of children's concerts under the auspices of the Young People's Symphony Concert Association. The concert

was well attended and the children enthusiastic.

The free noonday organ recitals by Chandler Goldthwaite in the Municipal Auditorium have been resumed, to the delight of increasing audiences. Mr. Goldthwaite's explanatory remarks have proved illuminating, and the concerts are becoming an important part of the artistic life of St. Paul. F. L. C. B.

### To Give Double Benefit

Two important charities will share the proceeds of the appearance of Ruth Page, dancer, and Carlos Salzedo, harpist, at the Selwyn Theater on the afternoon of Dec. 6. These are the New York Home for Homeless Boys and the Maréchal Foch L'Heure Joyeuse Children's Reading Room, to be established in France by the Book Committee on Children's Libraries. Miss Page is an American dancer who has toured South America with Pavlova and has appeared in London and throughout the United States with Adolph Bolm. All of the dances which she will give on this program are new.

### Mrs. Kitchell and Trio Co-operate in Church Concert

The Tollefsen Trio and Alma Hopkins Kitchell, contralto, co-operated in a program at Adam's Memorial Armenian Church on the evening of Nov. 18. Mrs. Kitchell had Gunhilde Jette at the piano for the aria, "My Heart at Thy Sweet Voice," from Saint-Saëns' "Samson and Delilah," and was aided by the Trio in Bizet's "Agnus Dei." Besides giving ensemble numbers, the members of the Trio played some solo groups. They are: Augusta Tollefsen, piano; Carl Tollefsen, violin, and Paul Kéfer, cello. The artists' work was much enjoyed.

### Letz Quartet Draws Crowd at Columbia

The Letz Quartet gave the first of three chamber music concerts at Columbia University on Nov. 10. Evidently the popularity of this form of music is on the increase, for the hall was completely filled and part of the audience had to be seated on the stage. This is the third year in succession that the Letz players have appeared at Columbia.



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Admirable alike as an interpreter of Beethoven, Scarlatti, Debussy and the latest styles of Italian music.—*New York Evening Post*.

Plays with a pleasing delicacy of touch which makes the most modern of records seem friendly enough.—*Evening Mail*.

He touches the keys as though he loved what he was doing.—*New York Evening Journal*.

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## "The Dead City" Achieves Moderate Success in New York Premiere

[Continued from page 5]

pealing melody, though not far removed, to be sure, from similarly effective light opera airs—a suggestion accentuated by the play of vari-colored lights on the stage groupings as it was being sung.

More pretentious is the musical picture of Bruges, with its chiming bells, and with a storm in progress, that opens the second act; and the Corpus Christi procession introduced, with doubtful effectiveness, as the vision nears its end in the third act. Both represent good writing—the one for orchestra, the other for choral ensemble—but the material again falls short of originality or even any very striking personality. Much of the voice writing throughout is awkward. In moments of dramatic stress or of orgiastic suggestion there are thumpings and rattlings which fail to create the mood of excitement intended. Some individual orchestral effects are highly diverting, such as the cackling which accompanies the nocturnal laughter in the second act; others of an arbitrariness that fails of connection with the text, as in the use of the xylophone phrases, presumably to suggest *Marietta's* theatrical affiliations. The queerly discordant cry of "Paul, Paul," which comes from the portrait of *Marie* at the beginning of the vision is a modernistic touch that has an undeniable aptness. The work has atmosphere, but it lacks characterization.

There are representative themes, recurring with various permutations, but their significance is not large. A quotation is made from the Meyerbeer opera to illustrate a moment in the vision when *Marietta* decides upon a madcap open-air rehearsal of a dance in "Robert the Devil." More to the point, as far as audience may be expected to note, are the pleasantly reminiscent re-statements in the final act of portions of *Pierrot's* waltz and of *Marietta's* lute song, which come back to the ear in Puccinian guise, supported by singing strings.

A number of small cuts were made in the score by Conductor Bodanzky. The opera still has dull spots that could be spared. Perhaps it is in these that some Teutonic admirers of "Die Tote Stadt" have found the intellectuality that has

been bespoken for the Korngold score. The melodies of the work, not its modicum of morbid introspection, are what must be depended upon to win for it a place in the repertoire of an American opera house.

### Striking Success for Mme. Jeritza

Marie Jeritza flashed into view a blond visualization of the dancer, *Marietta*, that any magazine art editor would have been glad to have, without a change in the color scheme, for a cover de luxe. She is tall—perhaps too tall to look her best in singing with other artists of ordinary stature; radiant and vibrant of personality, and youthfully athletic of figure. Her voice was disclosed as a powerful one that glittered and flashed on occasion, stormed and raged in other moments, and was smoothly lyrical at times—as in the lute song and again in the music which she sang from the portrait in impersonating the revenant of *Marie*. Her mezzo voice was of fluency and charm, at least as much of it as the audience was permitted to hear. A tendency to scoop to upper tones, some of which were of exceptional power, was noted. There were strident moments in her singing when her full tone sounded hard and piercing, but it is only fair to attribute these to the temptations of the score. A truer test of the quality of her tone and the evenness of her production will come when she sings an opera more grateful to the voice. She is an actress as well as a singer whose talents are not to be gaged completely by a single rôle, though that rôle seems to have been sufficient to establish her as an important addition to the Metropolitan roster. She can be a tigress as well as an insouciant charmer when the situation so demands; that was made clear in the later scenes of "The Dead City."

Orville Harrold has done nothing more to his credit since his début at the Metropolitan than his delineation of *Paul*, a frantic person who finds a little calm only at the very end of the opera. The music is of a frightful tessitura—there are successive pages of the score when a majority of the notes are above the staff. He did not come through un-

scathed as to quality, but he did sing many phrases of charm and appeal, and he succeeded in making a thankless rôle a fairly convincing one.

A début of importance was that of George Meader as *Victorin*. His voice, already familiar to concert patrons, was of ample volume and he proved himself experienced in the ways of the stage. Marion Telva sang the music of *Brigitta* in a way to suggest that she has possibilities beyond those of the rôles assigned her. Mario Laurenti's smooth and appealing singing of *Pierrot's* song was the most effective vocalism of the afternoon. Grace Anthony, one of the new American members of the company, had a small part which scarcely disclosed her capabilities. Raymonde Delaunois, Robert Leonhardt and Angelo Bada were others who fused well into an excellent ensemble. Perhaps it was to keep an eye on the stage groupings of the difficult second act, with its troublesome synchronization of music, action and lighting effects, that Stage Manager Agnini played the silent rôle of *Gaston*.

The settings for "The Dead City" were imported from Vienna, where they were prepared by Prof. Hans Kautsky, doubtless with the Viennese originals in mind. The first and third acts disclosed a somewhat gloomy interior in keeping with the demands of the text, and so contrived that the Corpus Christi procession in the vision was revealed by a sudden transformation, in which arches replaced the back wall of the room. The second act picture was a nocturnal one, disclosing a typical street in Bruges, with moving clouds above to suggest the wind-swept night. The normalness of this scene, even though it has the stamp of Vienna on it and may represent the ideas of the

authors, is open to question. A more fantastic picture, one which, by nebulous gauzes and suspension devices, could give more of dreamlike unreality to the movements of the characters, might have given the act much more the character of a mirage—and less that of an operetta carnival—and thus have obviated the salient weakness of the dramatic side of the representation. Here, it would seem, was the place for the futuristic ideas of investiture which have asserted themselves far less appropriately in some other and less fantastic operas.

A detail open to criticism was the substitution of a guitar for the lute on which *Marietta* strummed while singing her first act air, as well as the absence of the instrument from the portrait of *Marie* on the wall, where it was needed to complete the likeness between the dead and the living, and to justify a line of the text.

Members of the technical staff had many problems to meet in mounting the opera and the results represented no small achievement in stagecraft. Not all went as well as it doubtless will at subsequent performances, a drop veil catching on one side of the proscenium at the time of the picture episode in the first act; and what would have passed for spirit hands at a Palladian séance materializing from out the dark on two occasions during the vision when little details went momentarily awry. In its entirety, however, this was a performance well worthy of the Metropolitan. A special word must be said for the orchestra, which played the very difficult score with certitude and incisiveness under Mr. Bodanzky's ever-vigilant and vigorous leadership.

OSCAR THOMPSON.

### Nikisch to Visit America

[Continued from page 1]

Mr. Nikisch was not under contract to act as guest-conductor for the Chicago Opera Association. When Mrs. Harold F. McCormick returned from Europe in October, it was rumored that the German leader had accepted her invitation to conduct the opera in Chicago. This rumor never received the confirmation of Mrs. McCormick.

When Mr. Nikisch arrives in New York, the Metropolitan Opera Company will be at the height of its season, and if present plans of the Chicago Opera Association are realized, that organization also will be filling its annual engagement at the Manhattan. There is, therefore, no chance that Chicago will have a glimpse of the distinguished visitor at the head of its opera. It is altogether probable, however, that he will conduct performances in New York.

"Mr. Nikisch is eager and anxious to make a visit to America," said Mr. Diamond. "He remembers with pleasure his last tour of the United States in 1912, and the reception he was accorded in South America during the past summer has made him even more desirous to extend his activities on this continent. It is only his many engagements in Europe that have led him to postpone his visit so long, and to get away at that time he has been compelled to abbreviate his season in Berlin and Leipzig."

Arthur Nikisch was born at Lebenyi Szent Miklos, Hungary, on Oct. 12, 1855, being the third son of August Nikisch, chief bookkeeper of Baron Sina. At the age of three, he showed signs of musical talent, and at six, began the study of piano and composition under Franz Prochazka at Butschowitz, where his family had gone to live. His musical memory was even then so remarkable that he was able to write down for the piano the overtures to "William Tell" and "The Barber of Seville" after hearing them played by an orchestra. At eight he made his first public appearance as a pianist, and at eleven, when a candidate for admission to the Vienna Conservatory, he so distinguished himself in his examinations that he was placed in the highest class.

At the conservatory he devoted most of his time to the study of the violin, though at thirteen he won the gold medal for composition with a sextet for



Arthur Nikisch. Who Will Be Among the Notable Visitors to America Next Season

strings, besides the first prize for violin and the second for piano. He was spokesman of a deputation which included Mottl and Pauer, appointed to greet Wagner in 1872, and the same year played among the first violins in the performance of Beethoven's Choral Symphony at the laying of the cornerstone of the Bayreuth Festspielhaus. He left the conservatory in 1873, conducting at the final concert, a part of his own Symphony in D. He had also written a cantata, "Christnacht," for solo voices, chorus and orchestra, a violin sonata and a string quintet. In 1874 he became a member of the Vienna Hofkapelle, remaining there for three years and playing under such conductors as Wagner, Liszt, Rubinstein and Brahms.

Having all his life been ambitious to become a conductor, he accepted, in 1877, the invitation of Angelo Neumann to become "Chorrepitor" of the Leipzig Opera, which position he held until 1879, when, on the retirement of Sucher, he became first conductor, remaining in office until 1889, when he came to this country to assume the conductorship of the Boston Symphony. During this time he startled Leipzig by conducting from memory an entire program of compositions by Liszt, which included both the "Dante" and "Faust" symphonies of that composer.

### Story of "The Dead City" Summarized

THE libretto of "The Dead City," as adapted by Paul Schott, after a preliminary draft by the composer, Erich Wolfgang Korngold, from Georges Rodenbach's novel, "Bruges la Mort" and his subsequent play, "Le Mirage," may be summarized briefly, act by act, as follows:

Act I shows a room in the home of *Paul*, which that sorrowing widower has consecrated to the memory of his dead wife, *Marie*. On the wall is a large picture of her, and in a glass reliquary is a plait of her long, blond hair. Here *Paul* for years has devoted his life to worshiping his dead, but to-day he is in a mood of exhilaration, as he reveals to his friend *Frank*. He has met a mysterious woman, who is the living counterpart, the reincarnation of his lost *Marie*. The woman enters. She is *Marietta*, a dancer with an itinerant opera troupe. She is welcomed with roses, and sings a song that brings back the old life to *Paul*, who, dazed, and almost believing that she is really *Marie* come back to rejoin him, sinks into a stupor when she departs. The stage darkens. An eerie light shines upon *Marie's* portrait, which, with a shuddering cry, comes to life and speaks to *Paul*, questioning his fidelity and warning him. There is a transformation, *Marie* disappears and a vision of *Marietta* takes her place, dancing seductively in the theater.

Act II is a continuation of the vision. *Paul* sees himself waiting at night before *Marietta's* house. *Marietta* and her troupe engage in a sacrilegious revel. *Paul* rushes out. *Marietta's* companions leave, and he tells her bitterly that all that he has loved in her is her resemblance to *Marie*. Her vanity wounded, *Marietta* woos him passionately and finally conquers him. *Paul* starts for *Marietta's* house—but no. Her victory must be complete. It is to his, not to *Marietta's* house, that they will go. They rush out together.

Act III discloses *Paul's* house again. *Paul*, still in his dream, sees *Marietta* enter the room after their night of love, and taunt *Marie's* picture with her triumph. He enters, wretched. The Corpus Christi procession is heard approaching. Suddenly the walls of the dwelling become transparent and he sees the processionaries in a threatening attitude, as if about to enter the room. He starts back in horror and remorse, cursing *Marietta*. She jeers at his piety, and snatching the plait of *Marie's* hair, dances. *Paul*, beside himself with fury, seizes her and strangles her with the hair. The stage darkens for a moment. As it lightens again, *Paul*, alone, is seen awaking from his stupor. *Marietta*, now a reality, comes back for her parasol and the roses which *Paul* gave her in the first scene, before the vision began. She hints that she might stay, but *Paul* is indifferent, and with a shrug she goes. *Frank*, his friend, begs *Paul* to leave Bruges, the dead city, and *Paul*, musing, seems to accept the advice as the curtains close.



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## SEATTLE ROUSED BY MUSIC WEEK EVENTS

### Concerts in University and Schools Divide Interest with Theater Programs

SEATTLE, WASH., Nov. 19.—In addition to the events chronicled last week as having been included in Seattle's first Music Week, there were concerts at the Cornish School by the orchestra on Nov. 10, Francis J. Armstrong conducting, and with James Dobbs, tenor, and Ernest Jaskowsky, violinist, as soloists, and a students' recital at the school on Nov. 12, when the following appeared: Louis Drentwett, pianist; Constance Hart, contralto; Dora Vanderbilt, reader; Arthur Kloth, violinist; Esther Van Valey, soprano, and Jack Perine, pianist. Dance interpretations were given by members of Miss Wells' class.

Several events in Music Week were held at Meany Hall, University of Washington, under the direction of Dean Irving M. Glen. The university orchestra played an interesting program on Nov. 8. Ruth Allen, pianist, and Ada Tilley, soprano, assisted. At another concert, on Nov. 10, when the auditorium, which seats nearly 3000 persons, was packed to the doors, the program was given by the Boys' Glee Club, the Women's Ensemble Club, a string quartet, and the following soloists: Helen Harmon, Milford Kingsbury, Jane Little, Katherine Peterson and Carl Pitzer. Another program on Nov. 11 was given by the Temple Chorus, under the direction of Montgomery Lynch, the Spargur String Quartet, and George Kirchner,

'cellist, with Jacques Jou-Jerville, tenor, as soloist. The Amphion Society, conducted by Claude Madden, and assisted by Frederick Feringer, pianist; Vivian Strong Hart, soprano; Albany Ritchie, violinist, and Arville Belstad, accompanist, gave the concluding program on Nov. 12 at the University.

A feature of Music Week was the co-operation of the Musicians' Association, which resulted in a splendid orchestral program by the Coliseum Concert Orchestra under Arthur Kay, on Nov. 10. Emilia McConnan, soprano, assisted.

A program was given by the Ralston Club, under Vernon Behymer, in the West Seattle High School, on Nov. 11, and another by the High School Orchestra at Lincoln High School, under the direction of Ernest Worth. The girls' glee club also participated on this program, and George Kirchner, 'cellist, was soloist.

Besides these events numerous others crowded the week, and daily events were given in the eighty school buildings of the city, under the direction of Letha L. McClure, head of music in the public schools, and chairman of the executive committee of Music Week. All the clubs participated with music programs.

The theaters were also represented, and among the noteworthy programs was one at the Pantages Theater on Tuesday, given by George Bailey, blind pianist; Margaret McCulloch Lang, violinist; Mrs. Carl Hoblitzell, soprano, and Philias Goulet, baritone, assisted at the piano by Mrs. H. M. Hugh, Mrs. H. C. Hibbard and Arville Belstad. The Y. W. C. A. held open house during the week and programs were given by prominent Seattle musicians.

It was through the co-operation of the Music Trades Association of Seattle that the program announcing the events of the week was printed. D. S. C.

### ARTHUR HACKETT SINGS WITH LOS ANGELES FORCES

#### Schumann Heink, Jascha Heifetz and Mabel Garrison Among Recent Recitalists

LOS ANGELES, Nov. 19.—The third program of the season by the Los Angeles Symphony brought Arthur Hackett as soloist. The Third Beethoven Symphony, Goldmark's "Sappho" Overture and Wagner's "Entrance of the Gods into Valhalla" were the orchestral items. Mr. Hackett sang numbers by Lalo, Wagner and Massenet. A number from "Lohengrin" drew enthusiastic plaudits. The program was repeated on Saturday night.

Schumann Heink, appearing in a recital of the Philharmonic Course, drew a capacity audience last week. She was in excellent voice and sang with great color and expression. At the request of William A. Clark, Jr., founder of the Philharmonic Orchestra, Mme. Schumann Heink sang "The Rosary," in memory of the third anniversary of his wife's death.

The Ellis Club, composed of eighty men, gave its first recital of the season with part of the Philharmonic Orchestra. Their best work was done in Dudley Buck's "Voyage of Columbus." William Myers, the bass soloist, exhibited a fine voice of great beauty. The chorus still lacks training, though the enunciation was good. J. B. Poulin is director of the organization.

Jascha Heifetz played his second program here at the Philharmonic Auditorium on Armistice Day.

The popular concert of the Philharmonic Orchestra, on Sunday afternoon, Nov. 13, presented Clifford Lott, baritone, as soloist. Emil Ferir was soloist in the Charpentier "Impressions of Italy," playing the viola solos with admirable skill.

The Three Arts Club has had a number of musical affairs of late, in which local and visiting artists were heard.

The dissensions between the Theater Managers' Association and the Musicians' Union have been settled in a way that gives the musicians most of their de-

mands. They suffer only a 2 per cent reduction in wages this year and a 5 per cent next year.

Mabel Garrison was the first artist to be heard on the Behymer Philharmonic Courses this fall, singing at the Philharmonic Auditorium. Miss Garrison's coloratura work gave much delight to an audience which in its size presaged large houses for the course during the season. W. F. G.

#### LaForge Appears with Grace Wagner and Zanelli in Muskogee

MUSKOGEE, OKLA., Nov. 21.—Frank LaForge appeared with Grace Wagner, soprano, and Renato Zanelli, baritone, in the program which they gave here recently. Not only did Mr. LaForge play all the accompaniments from memory, but he showed himself a solo pianist of power in a group which included numbers by Chopin and MacDowell. He had to give two extras. His performance of his own Romance was notable for a beautiful legato. One of Mr. Zanelli's extras was Mr. LaForge's song, "Requiem."

#### Ted Shawn and Company in Dallas

DALLAS, TEX., Nov. 19.—Ted Shawn and Company, including Dorothea Bowman, Betty May, and Charles Weldman, solo dancers, were introduced by Harriet Bacon MacDonald and Mrs. Wesley Porter Mason, in a program of music and dancing at Fair Park Coliseum on Nov. 12, to an audience of 750 persons. Two piano solos were played by Louis Horst, the accompanist.

#### Schelling Plays for Statesmen

WASHINGTON, D. C., Nov. 21.—Ernest Schelling, pianist and formerly captain in the army, was a guest with his wife on Armistice Day of Mrs. Robert Woods Bliss, wife of the Assistant Secretary of State, when she entertained also Marshal Foch and his aide, at tea. Mrs. Bliss gave a dinner in honor of Premier Briand of France and Arthur J. Balfour of England on Nov. 19, and Mr. Schelling played a short program.

May Korb, soprano, has just returned from a short tour on which she filled a return engagement with the Erie, Pa., Symphony. Two return engagements in nearby cities followed.

## STOCK'S MEN DRAW MILWAUKEE THROG

### Interest in Chicago Players Grows—Lucrezia Bori and Rachmaninoff Appear

MILWAUKEE, Nov. 21.—The growth of musical taste in this city is indicated by the fact that the Chicago Symphony concerts, which formerly attracted comparatively few people, are now heard by crowded audiences. At the first of this season's series, managed by Margaret Rice, the Pabst Theater was filled to its capacity, and the orchestra, conducted by Frederick Stock, was welcomed enthusiastically. Tchaikovsky's Fifth Symphony, the feature of the program, was interpreted with fire and vitality. Dohnanyi's Suite formed a most interesting study of the work of the Hungarian composer, and the concert closed with a stirring presentation of the "Tannhäuser" Overture.

Lucrezia Bori, soprano of the Metropolitan Opera Company, in her recital here, appeared in four groups of songs, and proved that she has a fine gift for impersonation and a quick sense of humor, as well as grace and beauty. Her voice flashes forth in crystal purity whenever she makes demands on it. Only in her English group was Miss Bori at a loss for her words. In a brief operatic excerpt Mme. Bori gave more than a hint of vocal opulence.

Arturo Bonucci, who assisted in 'cello numbers, has a well-developed technique and artistic insight. So complete is his technical mastery of his instrument that he is inclined to play too many show pieces. Both artists were warmly applauded. They appeared under the direction of Marion Andrews, and the audience was fairly large, despite driving rain.

Seldom has a pianist made the striking impression achieved here by Rachmaninoff, who played to a capacity house under the management of Miss Andrews. The piano seems to have no limitations under his magic hands. His moods are exceedingly diverse, and his power of tone delineation most graphic. His program included Liszt's Ballade No. 2, a Grieg Ballade, a group by Chopin, his own Elegie and Polka, Dohnanyi's "Etude Capriccio," Kreisler's "Liebeslied," and other numbers, including the familiar C Sharp Minor Prelude.

The chorus for the Arion Musical Club's first concert of the year was the largest for many seasons. The club, as in the past, was conducted by Dr. Daniel Protheroe, with Charles W. Dodge as accompanist. There was an excellent balance in the singing, greater certainty of attack, and good characterizations. One of the finest numbers of the program was Schubert's "Omnipotence," and the choral music also included Handel's Largo, Protheroe's "Hail, Gladdening Light," Gericke's "Chorus of Homage," Taylor's "Lee Shore," Diton's "At the Beautiful Gate," Williams' sprightly "Song of the Pedlar," which had to be repeated, and Nicholls' "I'd Build Me a Home in the Heart of a Rose."

The soloist, Otilie Schillig, was successful in such songs as Curran's "Rain," distinguished for its artistic delicacy, and Hummel's "Hallelujah," given with breadth and emphasis. Singing and Tchaikovsky numbers were less effective. C. O. S.

#### Ruth Percy Appears with New York Trio

LAWRENCE, L. I., Nov. 19.—The New York Trio played to an enthusiastic audience at its concert at the Temple Center on Nov. 13. Clarence Adler, piano; Scipione Guidi, violin, and Cornelius Van Vliet, 'cello, played works of Haydn and Tchaikovsky and had Ruth Percy, contralto, as assisting artist.

#### Adelbert W. Sprague Addresses Schumann Club in Bangor

BANGOR, ME., Nov. 21.—Adelbert W. Sprague, professor of music at the Uni-

versity of Maine, was the guest of the Schumann Club on Nov. 16, at the home of Mrs. Ernest Sylvester, and gave an illuminating talk on the development of the symphony. Phonograph records illustrated his address, and numbers were given by Helena W. Tewksbury and Mrs. T. G. Donovan, pianists; Faith Donovan, 'cellist, and the club orchestra including Lydia Adams, concertmaster; Mrs. James I. Mosher, Mrs. James A. Dill, Mrs. J. Herbert Seavey, violins; Faith Donovan, 'cello; Mrs. Ernest Sylvester, trumpet; and June L. Bright, pianist. J. L. B.

#### Four Artists Heard in Newburgh

NEWBURGH, N. Y., Nov. 19.—A large audience heard the concert under the auspices of the Trinity Methodist Episcopal Church choir last week. The first part of the program presented Edith Chapman Gould, soprano; Alice Louise Mertens, contralto; John W. Nichols, tenor, and Earle Tuckerman, baritone, in solo and ensemble numbers. The second part brought the cycle by Liza Lehmann, "In a Persian Garden," in which the artists co-operated with Robert Flagler, the accompanist for the evening, with good effect.

#### J. Frank Frysinger Gives Organ Recitals on Tour

YORK, PA., Nov. 19.—J. Frank Frysinger, in a tour of the Middle Western states, gave organ recitals in Burlington and Washington, Iowa, and Lincoln, Neb., but returned to York earlier than he had intended, as he feared that he would be caught in the threatened railroad strike. He was greeted by large audiences, that in Lincoln numbering more than 1500 persons. He gave lessons to some of his pupils whom he had first instructed when head of the music department at the University of Nebraska. While in Lincoln Mr. Frysinger was made an honorary member of the Phi Mu Alpha Symphonia, a national organization of musicians with headquarters in Boston. J. L. W. Mc.

#### Greenville, S. C., Welcomes Riccardo Martin and "The Impresario"

GREENVILLE, S. C., Nov. 21.—Riccardo Martin, tenor, delighted his audience by his fine voice and artistic style in his recital at Textile Hall on Nov. 2. William Wade Hinshaw's Company, in "The Impresario," with Percy Hemus as Schikaneder, recently appeared here before a packed house. Greenville hopes to receive visits from other companies presenting light opera in English. Surely there is an extensive field for it when it is produced so artistically as by this company. J. O. M.

#### Cooper Plays Four Times in Atlanta

ATLANTA, GA., Nov. 19.—Four appearances were made here by Charles Cooper, pianist, in the course of his recent Southern tour. On his arrival in this city he played for 7000 school children. Later he appeared in joint recital with Ethel Rust Mellor, soprano, before an audience of 4000 in Auditorium Hall. He also gave a solo program before the Atlanta Woman's Club and appeared as soloist with the Howard Orchestra, Enrico Leide, conductor, when he made a deep impression in the Liszt E Minor Concerto.

#### Bridgeport Hears Brooklyn Opera Singers

BRIDGEPORT, CONN., Nov. 19.—Maria Caselotti, coloratura soprano, and Enza Serafini, baritone, both of the Brooklyn Opera Company, were the principal singers in a concert given at the High School Auditorium for the benefit of the Trinacria M. B. Society. Assisting at the concert were Maria Louise Caselotti, pianist, the eleven-year-old daughter of Mr. and Mme. Caselotti; Mrs. Eva Hodgkins, Mrs. Josephine Patruzzi, Eba Nyberg and John Patruzzi.

Judson House, tenor, has been engaged by the St. Louis Pageant Choral Society to sing Samson in "Samson and Delilah," in concert form, on Nov. 29.

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## MONTREAL CHEERS WAGNER

For the First Time Since the War, Damrosch Gives City All-German Program

MONTREAL, CAN., Nov. 14.—For the first time since the war, Montreal heard an all-Wagner program, Nov. 12, when Walter Damrosch and the New York Symphony visited this city. Playing in the St. Denis Theater to a large and keenly receptive audience, the Symphony gave the "Good Friday Spell," from "Parsifal," in which Gustave Tinlot distinguished himself in his violin work. The "Spinning Song" from "The Flying Dutchman" had to be repeated, and the "Lohengrin" Prelude evoked a storm of applause. Selections from "Meistersinger" were delightfully played and even the "Rienzi" Overture gained in color. The audience throughout the program gave evidence of unique appreciation, and cheered Mr. Damrosch and the orchestra at the end. J. A. Gauvin managed the concert.

On the previous day, the Symphony gave a program of pleasing variety, pre-eminent among the numbers being the Beethoven Andante and Variations and Trio and the César Franck Symphony. Mr. Damrosch took his players gaily through dances by Alfredo Casella unfamiliar to this city, and was compelled to play them twice.

Efrem Zimbalist gave his Montreal recital Nov. 14, before a fair-sized audience. He was at his best, and emphatic applause greeted his splendid fantasy on Rimsky-Korsakoff's "Le Coq d'Or." He had to give six encores in addition to his scheduled program. H. F.

## DAMROSCH IN TORONTO

Bertha Crawford Assists at First Visit of New York Symphony

TORONTO, CAN., Nov. 18.—The New York Symphony made its first visit of the season here on Nov. 9. The occasion was also marked by the local debut of Bertha Crawford, the Toronto soprano, who recently returned from Europe, where she achieved success in opera. The concert, which was under the local management of I. E. Suckling, was well attended. The orchestra under the direction of Walter Damrosch was accorded the usual favorable reception. Miss Crawford delighted the audience with her fine voice and was rewarded with enthusiastic applause.

Helen Stanley, soprano, and Edmund Burke, baritone, gave a joint recital at Massey Hall on Nov. 4, under the management of Norman Withrow. Mme. Stanley is favorably known in Toronto, and although suffering from a cold she sustained the good impression made on previous occasions. Edmund Burke was also well received, two of his outstanding numbers being an aria from "Benvenuto Cellini" and the Prologue from "Pagliacci." Imogen Feay proved an excellent accompanist. W. J. B.

Mary Garden Gives Recital in Rock Island

DAVENPORT, IOWA, Nov. 19.—Mary Garden gave her first recital in the Tri-Cities, under the auspices of the Tri-City Musical Association, at the Gymnasium of Augustana College, Rock Island. A capacity audience applauded the well-chosen program. She was generous with encores. Bruno Steindel, 'cellist, and Isaac Van Grove, pianist, appeared as assisting artists. A. M. S.

## WACO'S WEEK OF OPERA

Dunbar Company Attracts More Than 60,700 Persons—Chamber Music Concert

WACO, TEX., Nov. 19.—The Ralph Dunbar Opera Company, in a week's season at the Texas Cotton Palace Exhibition, drew a total attendance of more than 60,700, a number exceeded only by the patronage given the San Carlo Company last year, 63,000. More than 10,000 persons were in the auditorium on the closing night of the Dunbar season, when the company appeared in "The Dunbar Opera Follies."

The week's productions were "Robin Hood," "The Bohemian Girl," "Martha," "Carmen," and "The Mikado." The principal singers were Lorna Doone Jackson, Louise Gilbert, Agnes Pratt, Mona Smith, Elizabeth Myres, James Stevens, Ralph Brainard, George Shields, and Frank Moulan. Mr. Stevens, baritone, and Mr. Brainard, tenor, were especially popular. The chorus-singing was above the average, the vocal quality being particularly notable. Alfred Manning was an able conductor.

The Waco Chamber Music Society played before an audience of more than 7000 people on Nov. 13. Stella Wren, soprano of New York; Winifred King, violinist, and Elizabeth Wolfe Bryant, harpist, were the soloists. The Chamber Music Society is composed of young women, and their ensemble work is excellent.

Charles H. Keep, tenor; Nicholas Ciarlo, violinist; Grover Morris, pianist, and Frank M. Church, organist, were the soloists at a recital given by the Baylor University musical faculty on Nov. 14. M. B.

## CONCERTS IN INDIANAPOLIS

La Forge Quartet and Frieda Klink Presented by Two Organizations

INDIANAPOLIS, IND., Nov. 18.—The initial concert, under the auspices of the Indianapolis Teachers' Association, was presented by Frank La Forge and his artist quartet, including Charlotte Ryan, soprano; Anne Jago, contralto; Sheffield Child, tenor, and Charles Carver, bass, in Caleb Mills Hall, Nov. 4. A large audience enthusiastically received the program.

Frieda Klink, contralto, formerly of this city, was presented in recital by the Matinée Musicale, at Mason Temple. Miss Klink revealed her art and splendid voice in a program including groups of Italian, French, Norwegian, German and American songs. Arthur Monninger, her accompanist, provided admirable support. P. S.

Ethelynde Smith Sings to Capacity House at Washington State College

PULLMAN, WASH., Nov. 15.—Ethelynde Smith, soprano, gave an interesting song recital at the chapel of the State College of Washington on the morning of Nov. 1, her music including "Depuis le Jour," from "Louise"; an aria from Cadman's "Shanewis," "Spring Song of the Robin Woman"; American and Russian songs, and children's songs. Four encores were added. The audience, which numbered more than 1000 persons, received the artist enthusiastically. Only the students and faculty were admitted, as there was no room for the public, the hall even then being crowded to capacity. Professor Butterfield of the College was an admirable accompanist.

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## NEW YORK SYMPHONY IN WASHINGTON PROGRAMS

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WASHINGTON, D. C., Nov. 19.—Excerpts from the operas "Rhinégold" and

"Walküre," with Henrietta Conrad, Rachel M. Harris, Frieda Klink and Fred Patton as soloists, formed the feature of the second concert of the New York Symphony, conducted by Walter Damrosch. The scenes selected were: "Theft of the Gold" and "The Storm and the Rain-

bow Bridge," from "Rhinégold," and "Wotan's Farewell" and "The Fire Incantation," from "Walküre." The program was an all-Wagnerian one, the other numbers being the prelude of "Meistersinger" and the "Siegfried Idyll." While in Washington the New York Symphony gave a concert under the auspices of the Washington Society of Fine Arts, Mr. Damrosch making interesting analytical remarks on the program.

Estelle Wentworth, soprano, and Jules Falk, violinist, appeared at a joint recital under the auspices of the Mu Phi Epsilon Sorority. Mr. Falk displayed excellent temperament and a clear tone in the Concerto in D Minor of Wieniawski and music by Chaminade, Couperin and Hubay. Miss Wentworth sang artistically excerpts from "Gianni Schicchi" and "Tosca" and interesting groups of American and other songs. Clarence Fuhr-

man was the accompanist.

Milton Franklin Kline has re-entered the managerial field, and intends to bring many artists here through the patronage of the Chamber Music Society. The first of these was a quartet from the Metropolitan Grand Opera Company, consisting of Marie Sundelius, soprano; Frieda Klink, mezzo-soprano; Paul Althouse, tenor, and Fred Patton, bass-baritone. The program was chosen from works of Verdi and Puccini, including "Ballo in Maschera," "Don Carlos," "Forza del Destino," "Bohème," "Madama Butterfly," "Aida," "Rigoletto" and "Requiem." In the last-named number the voices of the four artists blended admirably. Emil Polak was an excellent accompanist. This concert marked the inauguration of the Concerts Diplomatiques Series arranged for the entertainment of the guests in the Capital City during the Armaments Conference. W. H.

## TUCKERMAN at Newburgh



NEWBURGH DAILY  
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## Musicians to Honor Dupré

Societies of organists and musicians in New York and Philadelphia are arranging a series of receptions and dinners for Marcel Dupré, organist of Notre Dame Cathedral in Paris, who made his American debut in a recital on the new concert organ in Wanamaker's Auditorium, New York, on Nov. 18. M. Dupré and Charles M. Courboin, who is alternating with him in recitals in New York and Philadelphia, will be the guests of honor at a dinner in Philadelphia on Dec. 7, arranged by the Philadelphia Organ Players' Club, the Pennsylvania Chapter of the National Association of Organists, the Pennsylvania Chapter of the American Guild of Organists and the Manuscript Society. M. Dupré will be guest of honor at a dinner to be given in New

York on Dec. 13, by the National Association of Organists and the Society of Theater Organists. The Society of Theater Organists and the Pleiades Club have already entertained the distinguished French visitor. The first opportunity which American organists had to meet him was at a luncheon in his honor the day after his arrival on Nov. 12. This was given by Alexander Russell, concert director of the Wanamaker Auditorium. Present at that luncheon were Edward Shippen Barnes, George Fischer, Lynwood Farnham, M. A. Martin, Reginald McCall, Joseph Priaux, W. N. Waters, H. B. Gibbs, Herbert Brown, Mrs. Kate E. Fox, Tertius Noble, Harold Hammond, H. S. Fry, F. S. Adams, A. G. Mitchell, R. K. Biggs, John Hammond and F. S. Schlieder.

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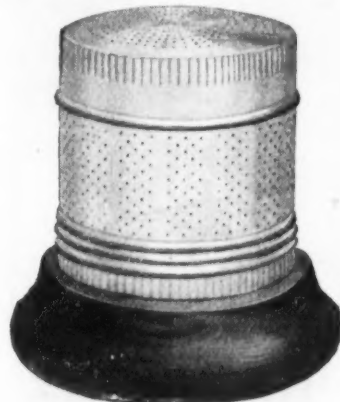
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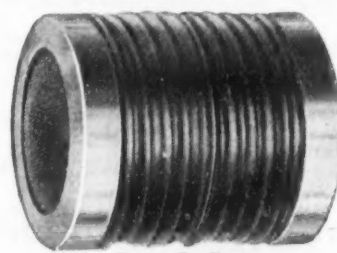
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## Finds American Teaching Develops Mental Power

[Continued from page 15]

interference with the natural processes of vocal production ought to be aimed at. He does not agree with the view expressed by some that it is necessary to oblige the student to study anatomy before being allowed to use his voice. "Certain anatomical facts may be stated to him," he said, "in order that he may have a knowledge upon which his studies may be made clearer to his mind, but there is no necessity to embark upon lectures in physiology. The important fact is that there should be no localizing of this essential knowledge; directly you begin to localize the facts about voice production, and to direct the pupil's attention to only one set of anatomical facts, without treating all these facts as part of a co-ordinated system you induce in his mind a consciousness of effort which is absolutely detrimental to success in singing. Co-ordinate all the facts necessary to be remembered, and present these to the pupil's mind in their proper relation to each other—that, I consider, is the true method to be followed.

"The teacher should eliminate interference as far as possible. It is necessary, of course, to correct faults wherever they occur, and if the pupil's equipment is unbalanced, it is the duty of the teacher to restore that balance, as far as it is possible to do so. The true teacher will correlate all the activities of the student, but that cannot be done simply by telling him to sing a scale. He must be induced to use his mental processes, so that when he is asked to perform some act in the course of his lesson, he may be able to reason why he

is asked to do it, and realize the purpose to be served by it."

Mr. Stephens' new studio is a handsome room, more like a cozy concert hall than the ordinary teaching studio. It replaces a whole series of rooms which formerly occupied this floor. The alterations were made under his own supervision, and from plans drawn by himself. He was, in fact, his own architect, the only assistance he had being that given by a friend who is versed in building construction. Part of the ceiling has been raised about ten feet higher than in the original building, this difference in height allowing a balcony to be installed overlooking the teaching room. The new studio has a concert platform, and there is seating accommodation for about 100 persons, so that the student may easily gain experience in facing an audience. Beneath the platform is a system of lockers which allow the chairs to be stored away when they are not required. At the other end of the studio is a pleasant cozy corner, with a wide fireplace, wherein there is plenty of room for a cheerful log fire on a winter's night. The whole studio is bright and well lighted, and its white walls are gratefully varied by the dark tones of the ceiling, with its rafters in rural English style, and its massive frieze, and by numerous panels of allegorical subjects in bold relief.

In its design, Mr. Stephens pointed out, the object aimed at was to secure suitable environment for the pupil. "Under the plan here," he said, "a student will become accustomed to the surroundings in which he will find himself later

on, when he is called upon to appear in public."

Mr. Stephens does not believe in the ordinary pupils' recitals, at which ten or twelve singers appear. "They are not interesting, except to the relatives of the pupils, and they are quite valueless," is his dictum. "The young people in such cases, facing audiences comprised mainly of relatives, receive no help whatever from their opinions. Recitals of this kind, as a rule, merely serve to gratify the vanity of the pupils and their parents, and the result very often is that the student, through the misguided eulogies of his friends is led into an entirely false estimate of his ability and progress. A much better criterion is obtained by him when he appears alone before an audience, not of his own friends, but of persons quite unbiased, and at the same time competent to judge whether he is singing correctly or not."

The rehearsals of the Schumann Club, of which Mr. Stephens is conductor, are held in this pleasant studio.

Mr. Stephens has been a vocal instructor in New York for twenty-five years, and was the teacher of Reinald Werrenrath, Paul Althouse and other well-known singers. Born in Chicago, he was educated in America and France, and has made many public appearances as a singer.

P. J. N.

### Greek Evans Acclaimed in Scotti Tour

The recent tour of the Scotti Opera Company brought new successes for Greek Evans, baritone. In Seattle during September, his *Escamillo* in "Carmen" was highly praised. Mr. Evans made several appearances during the company's stay in San Francisco. Probably his best achievement this autumn was as *Amonasro* in "Aida." Both dramatically and vocally, this interpretation was acclaimed in that city; and it was equally well received later, in Los Angeles. San Francisco also had the opportunity to admire Mr. Evans as a character actor when he played the part of the journalist, *Bussy*, in "Zaza." With Queena Mario, Myrtle Schaaf, Joseph Hislop and Mario Laurenti, he was chosen from the Scotti Company to sing in a radio concert in San Francisco. Also in San Francisco, he was heard as *Alfo* in "Cavalleria." Again as *Escamillo* he was welcomed in Salt Lake City. His *Tonio* in "Pagliacci" was commented on in Omaha for its vocal quality.

### Full Calendar for Miss Mertens

Alice Louise Mertens, contralto, has this season a full calendar of engagements which have recently included an appearance as soloist at the program in dedication of the new organ at the Vincent Methodist Church of Nutley, N. J., on Nov. 9; at Town Hall on Nov. 5; as soloist at the banquet of the Sphinx Club at the Waldorf-Astoria on Nov. 8, and as soloist in Newburgh, N. Y., on Nov. 9, in Liza Lehmann's "In a Persian Garden," with Edith Chapman Goold, soprano; John Nichols, tenor, and Earle Tuckerman, baritone. Miss Mertens has been re-engaged to appear as soloist in "The Messiah" in Newburgh on Jan. 8. She will be heard in the "Persian

Garden" cycle at Brooklyn on Nov. 16; at the Hackensack, N. J., Golf Club on Dec. 10; with a festival quartet in a lecture-recital on the oratorio form in Leonia, N. J., on Jan. 22 and in the "Persian Garden" cycle in one of the Frederic Warren Ballad Concerts at the Selwyn Theater on April 9. Miss Mertens's lecture-recital, "Music of the Orient and Occident," has been booked for dates up to May 4, when it will be given for the Women's Musical Club of Danbury, Conn.

### Graveure Begins Concert Tour

Louis Graveure, baritone, has left for his first concert tour under his new management, the Metropolitan Musical Bureau. He will sing in Fargo, N. D.; in ten cities in the Southwest, by arrangement with the Horner-Witte management of Kansas City, and will conclude his tour in Chicago, Dec. 15, with an appearance at one of the new Drake Hotel Musicales.

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## BRILLIANT SINGING AT GOGORZA RECITAL

Song Recital, Emilio De Gogorza, Baritone; Helen M. Winslow at the Piano; Town Hall, Nov. 20. Afternoon. The Program: Cinq Chansons Amoureuses du Pays Basque Français, Arranged by Charles Bordes; "L'Homme de Bidarra," Laparra; "After the Battle," The Goat; "The Seminarian," Moussorgsky; "Sea Fret," "Old Loves," Serenade, "Time o' Day," Cyril Scott; "Lever d'Aube," Ropartz; "Le Chèvrière," Dédot de Sévère; "Villanelle des Petits Canards," Chabrier; "En la Huerta de Murcia," Laparra; "El Rosario de la Virgen," Arranged by Insensia; "A la Corrida," Laparra.

Mr. De Gogorza is an artist upon whose shoulders and, which is more to the point, whose voice, years sit lightly. No young baritone now on the concert platform exhibits a voice of greater freshness or beauty of quality, and his method of production, leaves nothing to be desired. That his program was commensurate in interest with his vocalization, cannot be said. The Basque folk-songs were monotonous in the extreme, being all of eight-line stanzas, each sung to the same air. This monotony was further accentuated by the subconscious accompaniments of Miss Winslow. The Moussorgsky songs were well done, especially "The Goat," of which Mr. De Gogorza brought out all the cynicism and humor. "The Seminarian" was also a fine piece of narrative singing. The Cyril Scott songs, to those who like this indeterminate music, must have given much pleasure. "The Villanelle of the Ducklings" was nicely sung with broad humor. It was, however, in his Spanish group that the singer reached the height of effect. Nobody can sing these songs as Mr. De Gogorza sings them and it was a matter of regret to his hearers that so much of the program was given over to songs less happily suited to the singer's personality. "El Rosario de la Virgen" was a great piece of art and gave as much of a thrill on its repetition as when first sung. "The Bull Fighter" and "The Orchard of Murcia" were both of high interest. As encore to the group, the singer gave "La Paloma." Whether by intention or by order, Miss Winslow's accompaniments were repressed to the point of being very nearly inaudible.

J. A. H.

### John Palmer Gives Unique Program in Albany

ALBANY, N. Y., Nov. 19.—A former Albanian, John Palmer, returned to this city for a recital of monologues and pianologues, at Chancellor's Hall in the State Education Building, under the auspices of the board of managers of St. Agnes' School, Cornelia Rathbone, president. Mr. Palmer served as an entertainer through the war. He studied with Leschetizky and David Bispham. Dramatic artistry, of a high order and wide

range of effects was shown in his monologues, "The Vicar," "The Shop Girl," "The Village Postmaster," "The English Lecturer," "The Colored Parson" and "Market Day" and the pianologues, "My Madonna," Service; "Melisande in the Wood," Goetz; "Sleep, Little Soldier," Burnet; "Songs of Russia," "Japanese Folk-Song," a grand operatic travesty, and "Laughing Song."

### SCRANTON HEARS SYMPHONY

#### Damrosch's Players and Kochanski in Concert—Betsy Lane Shepherd Sings

SCRANTON, Nov. 20.—The New York Symphony, Walter Damrosch, conductor, was heard in a concert in the Armory on Friday evening, Nov. 18. Paul Kochanski, Polish pianist, was soloist. The orchestral program included Beethoven's Fifth Symphony, the Overture to Lalo's "Roi d'Ys," and two Casella excerpts from "Couvent sur l'Eau." Mr. Kochanski played the Tchaikovsky Concerto in D, receiving an ovation. The Overture to "Tannhäuser" closed the program, which was given under the local management of Chauncey C. Hand and A. S. Besancon.

Betsy Lane Shepherd, soprano, was soloist on Nov. 15 with the local Liederkranz, under the conductorship of John T. Watkins, in its appearance at Casino Hall. An aria from "Carmen" and a miscellaneous program of songs, including two by Victor Staub, comprised her numbers. The Choral Society sang most acceptably. Rodney Saylor was accompanist for Miss Shepherd, and Frieda C. Nordt for the chorus.

"Robin Hood" was performed here recently by the Dunbar Opera Company.

At the recent meeting of the Music Department of the Century Club, Dr. C. F. Hoban spoke on the subject of "Pennsylvania Composers;" Ellen M. Fulton, pianist, played works of Nevin, and the same composer's cycle, "Captive Memories," was given by a quartet, accompanied by Harold Briggs. C. P. S.

### JOHNSTOWN CHORUSES SING

#### Grove Avenue Choral Society and Germania Club Heard

JOHNSTOWN, PA., Nov. 20.—Two choral concerts of high standard have been given by local organizations recently. The Grove Avenue Choral Society, under the efficient leadership of John Gunder, presented a program which featured Coleridge-Taylor's "Hiawatha's Wedding Feast." A mixed group comprised the first half of the program, and a group of attractive songs by Mr. Gunder was presented by Mabel Speicher Collier. The chorus, numbering forty voices, acquitted itself excellently.

The first appearance of the Germania Quartet Club since the war, under the leadership of Henry Jacobsen, was the musical event of the past week. Never has the club been heard to such fine advantage. The program was varied by numbers played by the Carl Bernthaler Trio of Pittsburgh, and a number of songs were contributed by Emma Sulzner, soprano, of Pittsburgh. The concluding choral number, Kremser's "Prayer of Thanksgiving," brought cordial applause. G. B. N.

### MCCORMACK IN BINGHAMTON

#### Audience of More Than 2500 Enthusiastic Over Tenor's Singing

BINGHAMTON, N. Y., Nov. 19.—To an audience of more than 2500 persons in the State Armory on Nov. 10, John McCormack sang four groups of English and French songs, and added numerous encores, including "Mother Machree" and "The Last Rose of Summer," the enthusiasm growing as the evening advanced. For the last number on the program, he substituted by request "The Americans Come," and interpreted it with dramatic and thrilling effect. Donald McBeath, violinist, made a highly favorable impression, and Edwin Schneider was an excellent accompanist. J. A. M.

Michel Hoffmann, violinist, will give his American debut recital at Town Hall on the evening of Dec. 5.

### EDNA THOMAS SINGS IN RICHMOND WITH SALZEDO

#### Harp Ensemble Cordially Greeted in First of Concert Series—Hear Forest Dabney Carr

RICHMOND, VA., Nov. 12.—As the first program of its concert series, the Musicians' Club presented the Salzede Harp Ensemble with Edna Thomas as soloist, on Nov. 10. Miss Thomas was received with enthusiasm in four numbers from her own collection of some thirteen Southern folk-songs, obtained from former slaves and from Creole friends in the singer's native State of Louisiana. The artist's voice, a pure, well-schooled mezzo-soprano, was admirably adapted to such songs as "M'sieu Banjo" and "De, De Solange."

The Harp Ensemble was cordially greeted by the large audience made possible by the decision of the club to have its concerts at the City Auditorium and to give them at a nominal price. Bach and Widor numbers were given and Mr. Salzede gave splendid solos.

Forest Dabney Carr gave his initial recital here before a crowded audience, on Nov. 7. Mr. Carr was one of the soloists at the Wednesday Club Festival and made such a favorable impression that he was engaged for the First Baptist Church quartet. A feature of Mr. Carr's program was his singing of Somervell's cycle "Maud." He was assisted by his wife, and both artists made a fine impression. G. W. J., Jr.

### NEWARK AS RADIO CENTER

#### Marie de Kyzer-Cumming Gives Wireless Recital—Sonata Club's Plans

NEWARK, N. J., Nov. 20.—For a series of radio-phone concerts, being given under the auspices of the Westinghouse Electric Company, the services of a number of well-known artists have been enlisted. Marie de Kyzer-Cumming, soprano, gave a song recital on the evening of Nov. 18, assisted by Regina L. Schiller at the piano, in this series. The novelty of these "recitals" consists in the fact that the audience is so widely scattered, there being some 100,000 receiving stations.

The local Sonata Club is to continue its work under the sponsorship of Alfred Dennis. Three concerts are to be given, one each on Dec. 14, Feb. 8 and April 5. The chamber music quintet of the club comprises: Isidor Werner, first violin; August Geister, second violin; Robert Griesenbeck, viola; Udo Gossweiler, cello, and Rodney Saylor, pianist. P. G.

### SIOUX CITY HEARS SALVI

#### Harpist and Opal Bullard, Local Pianist, Features of Week

SIOUX CITY, IOWA, Nov. 13.—Alberto Salvi, harpist, played at the opening of the Sioux City Concert Course series to a large audience which showed enthusiasm for his work. Salvi displayed splendid technique in a program embracing a wide group of composers. Special appreciation was shown for his playing of a "Norwegian Ballade" by Poenitz, the "Danse des Sylphs" by Posse and Zeddeski's "Music Box." Several of Salvi's own compositions were received with enthusiasm.

Opal Bullard, a local pianist, following a course of study with Leopold Godowsky, gave a successful recital at the Public Library in which she displayed unusual technique and a fine interpretative capacity. Her program was a particularly difficult one. The excellence of her playing won enthusiastic acclaim. W. C. S.

### New Musical Society for Wichita

WICHITA, KAN., Nov. 19.—The Musical Art Society of Wichita, an organization to further the interests of music, and foster sociability and friendship among the musicians and music lovers of this city, was organized on Nov. 13 with a charter membership of over sixty. A constitution and by-laws were adopted, and the following officers elected: Otto L. Fischer, president; Harry Evans, vice-president; Ethelyn Bowman, secretary; L. O. Ripley, treasurer. A board of directors, each member to have supervision of special interests of the club, was also elected as follows: T. L. Krebs, piano and organ; Mrs. Minnie Ferguson Owens, choir and choral music; P. Hans Flath, orchestra and band; Jessie L.

Clark, public school music and music study; Mrs. Rene Guldner, music lovers; E. H. Eberhardt, music trades; P. L. Brockway, musical public affairs. The club plans to have monthly social meetings. Special sections will meet at the call of the chairmen. T. L. K.

### TITTA RUFFO IN KANSAS

#### Baritone Sings to Enthusiastic Audience Which Includes General Diaz

KANSAS CITY, Nov. 21.—A recital by Titta Ruffo, with Erwin Nyiregyhazi, pianist, as assisting artist, and under the management of Walter A. Fritschy, constituted an informal opening for the American Legion's convention, which began on the following day. The recital acquired added interest from the presence of General Diaz, the Italian commander-in-chief, who was Mr. Fritschy's guest of honor. The program was one of the most eventful given in Kansas City. Mr. Ruffo was recalled time after time. His songs included the Brindisi from "Hamlet," an aria from Paladilhe's "Patrie," and "Largo al factotum," from "Barbiere di Siviglia," and his interpretation of the last named was especially popular. Indeed, through the fact that another company was waiting to use the theater, the baritone was finally obliged to ignore continued calls, so that the house might be cleared. Mr. Nyiregyhazi also impressed the audience in his piano solos. Weeks of planning was done for this concert by Mr. Fritschy, who is president of the National Concert Managers' Association, and head of the Fritschy Concert Direction.

### HENKEL'S FORCES STRONGER

#### Nashville Symphony Begins Year with Many New Players—Steindel's Recital

NASHVILLE, TENN., Nov. 14.—The Nashville Symphony began its second season with a concert on Nov. 17 before a large audience of subscribers. Many new faces were seen among the players, and some of the sections of the orchestra have been considerably strengthened. The program selected by the conductor, F. Arthur Henkel, who spent the whole of last summer in Chicago, was made up of Halvorsen's "Triumphal March of the Boyars," Massenet's "Phèdre" overture, Sibelius' "Finlandia" and scenes from "Carmen." Bruno Steindel, cellist with the Chicago Opera Association, was much applauded for his playing of Max Bruch's transcription of "Kol Nidrei" and a group later in the program.

Mr. Steindel's mature art was heard to even greater advantage in his recital on Nov. 9 before the Centennial Club, with F. Arthur Henkel as accompanist. A. S. W.

### FARRAR IN WORCESTER

#### Singer Cordially Greeted with Her Company—American Music Recital

WORCESTER, MASS., Nov. 19.—Geraldine Farrar, in the first concert of the Ellis Course on Nov. 7, in Mechanics' Hall was cordially greeted, and had to give several encores. She was supported by Ada Sassoli, harpist; Edgar Schofield, baritone, and Claude Gotthelf, accompanist, all of whom assisted materially in the success of a delightful concert.

The movement to promote American music received an impetus in a recital entitled "Album of American Music," arranged by Mrs. J. Fred Donnelly of Worcester, and presented recently at Poli's Theater. The scenes were in the order of a cycle. First came "Plantation Melodies of the Sunny South," with the incidental cake-walk. Light opera, musical comedy and jazz were represented by excerpts from works of American composers. Modern song writing received its recognition in "Sunrise and Youth," by Penn, dedicated to Mrs. Donnelly, and sung by her for the first time in public in New York. Incidental dancing, and elaborate costumes and stage settings enhanced the interest of the entertainment. C. E. M.

### Ignaz Friedman Plays Before Grand Rapids St. Cecilia Society

GRAND RAPIDS, MICH., Nov. 20.—Ignaz Friedman, pianist, was heard in recital on the afternoon of Nov. 18, under the auspices of the St. Cecilia Society, and enthusiastically applauded, many encores being demanded. E. H.

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## Chicago Hails Recitalists

[Continued from page 2]

There was sound judgment in her selection of a program, and her work reflected an abundance of earnest effort. Miss Meyer had a thorough grasp of the Schumann G Minor Sonata and roused her audience with a Chopin group. Some modern compositions by Debussy, Dohnanyi and Adolph Brune revealed a varied style, and her playing of three Liszt numbers called forth demands for an encore.

Capacity audiences attended the Lyon and Healy recitals last week when Mina Hager, contralto, appeared as soloist. This artist has a voice of singular sweetness and warmth, and is equally effective in operatic arias and simple ballads. She sang the "Amour viens aider" from "Samson et Dalila" with dramatic power. A group of songs by John Alden Carpenter displayed the lighter qualities of the singer's voice, with its capacity for varied shadings. Numbers by Eric DeLamarter, Vannah and Beach concluded the program. Miss Hager added numerous encores in response to continued applause.

### Other Events in Week's List

Magdalen Massmann presented a Liszt program at the Playhouse on Nov. 13. Within this limited range, Miss Massmann did exceedingly well and pleased her audience. She played with clarity and precision and gave a delightful coloring to some of the less profound numbers. In the six transcriptions of the Paganini Etudes the player fell short of the highest artistry, her most effective number being the "Campanella."

Robert Imandt, violinist, and Edwin Swain, baritone, appeared at the first concert of the Musical Guild at the

Blackstone on Nov. 13. Tartini's G Minor Sonata was given a mature and elegant interpretation by Mr. Imandt. Mr. Swain revealed a substantial voice, intelligently handled, and managed to convey in an unusual degree the message of his songs. He was particularly good in numbers by Schubert and Grieg and some character songs by American composers.

The Northland Trio—Rose Pearson Burgeson, soprano; Mary Peterson, mezzo-soprano, and Signe Mortenson, contralto—sang with the Swedish Glee Club under the leadership of William Nordin at Orchestra Hall on Nov. 17. Numbers by Wagner, Sinding and Mendelssohn were effectively given. Ernst Svedelius sang an aria from "Lohengrin" and was soloist with the chorus in several modern works.

Boza Oumiroff, baritone, was soloist at the opening concert of the Lake View Musical Society. He sang the Handel Largo, numbers by Martini, Lassen and Henrion, "Songs My Mother Taught Me" by Dvorak, and a group by Novak and Bicka. The assisting artists were Stella and Marian Roberts. Mme. Ella Spravka played the accompaniments.

A Sonata for violin and piano by Otto Luning, a Chicago composer, was played for the first time at a musical at the home of Mrs. Edward Freer by Rudolph Mangold, violinist, and Mme. Ella Spravka, pianist. Among the audience were Mrs. Harold F. McCormick and Mrs. MacDowell. Boza Oumiroff sang a group of Bohemian songs.

Gustaf Holmquist and Lucille Stevenson, soprano, sang a duet from "Thais" before the Evanston Woman's Club on Nov. 15. Mr. Holmquist, Miss Stevenson and Frederica Gerhardt Downing,

contralto, presented Cadman's "Morning of the Year" and numbers by Wilson, Bullard and Zolotarief. Mrs. Katherine H. Ward was the accompanist.

Herbert Gould, bass, was the principal soloist at the first of a series of twilight musicales at Howard Auditorium on Nov. 6. He sang effectively arias from "Elijah" and the "Messiah." Elizabeth Olk-Roehl, cellist, and Mora Murdock, pianist, were the assisting artists.

William Phillips sang "Elijah" in Oak Park on Nov. 13, with members of the Chicago Apollo Club in the chorus. Mr. Phillips sang with power and distinction. Other soloists were Elsie Harthan Arendt-Seder, soprano; Esther Muentermann, contralto, and James Haupt, tenor. Edwin Stanley Seder was organist.

Eusebio Concialdi, baritone, and Jennie F. W. Johnson, contralto, appeared in Fine Arts Hall under the auspices of the Dante Club on Nov. 12. Mr. Concialdi gave with fine effect two arias from "Andrea Chénier" and "The Barber of Seville." Miss Johnson was heard in Italian folk-songs. Isaac Van Grove played artistic accompaniments for both singers.

"The Bohemian Girl" was given an admirable production on Nov. 16 by the Sinai Choral Club, with Jeanette Katlinsky as Arline, Samuel Manheim as Count Arnheim, and Isabelle Walker Kuehne as the Gypsy Queen. Others in the cast were Mrs. Charles Hall, Mrs. Alice Rowe, Carl Lundgren and Dr. Jacob Stillerman. Mrs. Charles Robbins directed the production and Helen Shores Savage trained the ballet.

Clara Ford, pianist, pleased a large audience in Lyon and Healy Hall on Nov. 13 with a program that included the Bach Chromatic Fantasia and Fugue, the Beethoven Sonata Op. 27, No. 1, and numbers by Chopin and Liszt. Miss Ford played with refinement and a good sense of musical values. EMIL RAYMOND.

singers' heads. These "pet bats" of the Lyric have a habit of marring musical evenings in this fashion.

Before Povla Frijs, soprano, began her program at the Peabody recital on Nov. 18, Director Harold Randolph announced that because of a sprained ankle the singer would be unable to walk with her usual stage grace, but fortunately, he added, this would not interfere with her voice. With the assistance of a cane Mme. Frijs appeared, and proved the fact that her vocal skill had not been affected by the accident. The program was of unusual interest. Frank Bibb at the piano added to the interest of the recital. Mr. Bibb is the newly-appointed vocal coach at the Peabody Conservatory. F. C. B.

### Palmgrens Heard at MacDowell Concert

Selim Palmgren, composer-pianist, and Mme. Maikki Jaernefelt Palmgren, soprano, were presented in a program at the MacDowell Club on Nov. 20. The pianist appeared in two groups of his own impressionistic works and aroused much enthusiasm by their varying moods. His numbers included the Ballade in A Minor, "Evening Whispers," "The Seas," Nocturne, Barcarolle and Caprice Barbare. Mme. Palmgren devoted herself to interpretations of the atmospheric works of her countrymen, and in two groups offered works by Jaernefelt, Melartin, Kunla, Sibelius, Palmgren and Merikanto.



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## Baltimore Encourages Local Opera and Greets Many Visiting Artists

BALTIMORE, Nov. 19.—The Baltimore Opera Society's production of Flotow's "Martha" in English at the Lyric on Nov. 14 demonstrated that this organization has advanced rapidly in artistic achievement, for this performance suffered little when compared with that of a professional company. With David S. Melamet as conductor, the society has devoted itself to the encouragement of the talent of this city, with the view of extending its musical education, and furnishing it with the opportunity to obtain operatic experience, and has also set out to prove that opera can be performed in the vernacular. With these aims in view, the organization is meeting ready support from a large group of vocal aspirants. From the chorus members, to those who because of their special skill have been chosen for the chief rôles, there is throughout the company a spirit which makes for the gradual development of taste and style in operatic performances.

In this performance, in which the society was assisted by the Philadelphia Orchestra, chief honors were gained by Margarethe Melamet as Lady Harriet and Anna Baugher as Nancy. Harry Rosenberger as Plunket and George Pickering as Lionel were also effective, and John Osbourne as Tristram and Walter Johnson as the Sheriff were freely applauded. The chorus sang with good tone and displayed an easy stage-presence, due to the coaching of Edmonia Nolley, stage director. The stage effects were handled by Erick Haupt, Hans Schuler and E. McGill McKall.

An entire program of Wagner was given by the New York Symphony Orchestra, Walter Damrosch, conductor, on Nov. 16 at the Lyric before an enthu-

siastic audience. The concert was given under the local management of the W. A. Albaugh Concert Bureau. Mr. Damrosch read the "Meistersinger" Prelude in brilliant style, and the performance of the "Siegfried Idyll" was also notable. As an additional number the "Prize Song" was played. Before proceeding with the "Rheingold" excerpts Mr. Damrosch delivered an abbreviated lecture explanatory of the scenes to be presented. Henrietta Conrad, Rachel Morton Harris and Frieda Klink were heard to advantage as the Rhine Maidens, and Fred Patton sang with artistic distinction as Alberich, Thor and Wotan in the various episodes allotted to the baritone.

Mrs. Wilson Greene of Washington presented the Metropolitan Opera Quartet—consisting of Frances Alda, Carolina Lazzari, Charles Hackett and Renato Zanelli—in a program of arias and ensemble numbers at the Lyric on Nov. 17. These distinguished artists gave much pleasure, but unfortunately had to contend with the annoyance of several flying bats swooping dangerously near the

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## New Stars Add Lustre to Chicago Opera

Public Flocks to Support of Mary Garden's Forces in Brilliant First Week of Season—Edith Mason Makes Triumphant Début in "Madama Butterfly"—Pattiera's Bow Made in "Tosca" with Raisa in Title Role—Edward Johnson Sings "Pinkerton"—Muratore Shares Honors with Directress in "Monna Vanna"—Eleanor Reynolds Impresses in First Appearance as "Amneris"

CHICAGO, Nov. 21.—The opening week of the eleventh season of the Chicago Opera Association has become history, and the six eventful performances gave many indications of an added lustre. Perhaps the outstanding feature, aside from the work of the artists, was the unparalleled popular support accorded the productions. This was first evidenced on Tuesday, when instead of the half empty auditorium that customarily marks the reaction following the opening night a capacity audience greeted the artists. Night after night a repetition of crowded houses and well filled boxes continued, with no diminution of enthusiasm. Judging from the first week's returns, the idea of civic opera has made a profound appeal to the Chicago public.

### "Tosca"

The illness of Lina Cavalieri brought forth Rosa Raisa as the heroine of "Tosca" on the second night of the season. Mme. Raisa's conception of this rôle is no new thing to Chicago audiences. She is an intellectual *Tosca*, a vigorous, self-possessed *Tosca*, not quite the voluptuous creature of Sardou's imagination. If her acting left something to be desired, however, it was far different with her voice. Here Raisa can bear comparison with the greatest of *Toscas*; her marvelous, rich voice rose in impassioned love, shrilled in desperation, and softly sank in hopeless misery. Her "Vissi d'Arte" throbbed with bitter woe and profound pathos.

Tino Pattiera made his American début as *Mario*. Possessed of a lyric tenor voice of fine quality, this artist also proved himself a first rate actor. Realism enlivened every gesture, and he quickened the rôle with keen insight and intelligent acting. A resonant voice tempered at all times with fine discrimination established him in immediate favor. Georges Baklanoff gave a worthy portrayal of *Scarpia*—sinister and mocking. His malevolent voice rose to high powers in his love scene with *Tosca*. In minor rôles were Philine Falco as the *Shepherd*, Vittorio Trevisan as the *Sacristan* and Constantin Nicolay as *Angelotti*.

Angelo Ferrari made his first appearance as conductor in this opera. His baton is an authoritative instrument, evoking music that was sharply defined, an effect quite in keeping with the swiftly moving libretto. If something of emotional savor was lost, the compensation was a vigorous, dramatic atmosphere that brought a welcome breath from the theatrical stage to the opera.

### "Madama Butterfly"

Another name must be added to the list of artists of renown who have portrayed the *Cio-Cio-San* in Chicago. Edith Mason made her début with Mary Garden's forces in "Madama Butterfly" on Nov. 16. Here is a soprano of superb gifts who is also an actress of marked ability. The quality of her voice is no less striking than her adequate command of stage effects. Together they lent themselves to a presentation of the rôle in its highest import and effectiveness.

Mme. Mason's voice is a supple one, smooth, brilliant, mellow and powerful by turns, and in its full dramatic quality stirring and emotional. Mme. Mason's was a characterization founded upon verity. She brought to the delineation of *Cio-Cio-San* nothing but what she found in the character, and the result was sweetness, plaintiveness, trust and longing. Her duet with *Pinkerton* was a rare piece of music, and "Un

bel Di" was a song of hope and faith.

Edward Johnson essayed the rôle of *Pinkerton* for the first time, and found in it a reward worthy of his fine efforts. His ardent and sincere voice did full justice to the love scene with *Butterfly*, and he sang his duet in the second act in moving style. Irene Pavloska increased her hold upon Chicago audiences with her fine singing of *Suzuki*, and Giacomo Rimini gave an ornate coloring to the part of *Sharpless*. M. Nicolay as the *Priest* and Octave Dua as the *Broker* gave fine portrayals. Giorgio Polacco conducted with his usual finesse and something more of deep emotion, as Mme. Mason, his wife in private life, gained unbounded applause.

### "Monna Vanna"

The first appearance of Mary Garden this season in the title rôle of *Février's* "Monna Vanna" drew another capacity audience to the Auditorium. While the vocal honors were undoubtedly earned by Lucien Muratore in his fine characterization of *Prinzivalle*, there is no doubt that the individual triumph of the evening was scored by Miss Garden. She made heroic demands upon her voice, and sang with genuine power and beauty. Her gift of creating climaxes and of drawing upon some inner source of reserve power made her performance an artistic achievement. Her presence dominated the stage and her acting held the audience as in a spell.

Muratore poured forth his tones lavishly and in his love scene with *Vanna* reached the apotheosis of ardent, mellifluous vocalism. Never was there such a lover; emotion played in his rapturous outburst. No less effective was the *Guido* of Georges Baklanoff. His somber tones were well fitted to the sinister rôle, and he enjoyed many recalls at the fall of the first curtain. Cotreuil as *Colonna* and Nicolay as *Trivulzio* gave praiseworthy performances. The score was presented in fiery manner by Giorgio Polacco, with inspiring fervor in the climaxes and a masterly hand throughout.

### "Aida"

A sumptuous production of "Aida" on Saturday afternoon brought fresh triumphs for Rosa Raisa in the name part, and afforded Chicagoans their first glimpse of Eleanor Reynolds as *Amneris*. Miss Reynolds is a dominating figure, with an imperious gesture and a commanding voice. The quality of her tone is essentially dramatic, with fullness and sweetness in the lower register. She proved herself a worthy addition to the Chicago forces. Miss Raisa reached her highest attainment in the "O patria mia," where her voice took on tints of purity and clearness. Her duet with *Radames* in the third act was an excellent piece of acting and vocalism.

Tino Pattiera displayed much warmth and ability as *Radames*, but his voice lacked the volume for this dramatic portrayal. He won applause with his singing in the last act, and after the "Celeste Aida." Virgilio Lazzari as *Ramsis* sang with power, and Cotreuil as the *King*, Rimini as *Amonasro* and Jeanne Schneider as a *Priestess* were heard to advantage. Angelo Ferrari conducted with a heavy hand, the orchestra occasionally drowning out the principals and chorus. There was a martial air and fine spirit in the major portion of his reading, however. The ballet had frequent opportunity to display new evolutions, and Maria Nemeroff proved a graceful and supple danseuse.

### "Jongleur de Notre Dame"

Mary Garden appeared in the first of the popular performances in the title rôle of "Le Jongleur de Notre Dame."

This part, which might have been written for her special use, afforded ample proof that her voice can be depended upon this season. Not once during the

## PHILADELPHIA WEEK A FEAST OF WAGNER

### Damrosch and Stokowski Give Effective Programs—Visit of Pavlowa

PHILADELPHIA, Nov. 21.—On three successive days last week the music of Richard Wagner thrilled and delighted large audiences in the Academy of Music. A fourth program devoted exclusively to the works of this composer will be presented this evening.

Walter Damrosch and the New York Symphony began what may almost be termed a Wagnerian festival on Thursday night, with music suggestive of a laudable effort to escape from conventionality in this field. The signal departure was the entire first act of "Rheingold" in concert form.

It is a regrettable number of years since the prologue to the "Ring" has been staged in this city and Mr. Damrosch, cognizant of the lapse, and of the fact that a new generation of music patrons is arising, prefaced his reading of the first scene with a clear description of the action. The music of the *Rhine Daughters* was sung by Henrietta Conrad, Rachel Morton Harris and Frieda Klink, and that of *Alberich* by Fred Patton. An English text, somewhat indistinctly enunciated, was used.

The success of the entire innovation was unquestionable. Mr. Damrosch illumined the superbly colorful and richly imaginative score with sterling authority. The vocalists also demonstrated the fitness of the excerpt as a concert feature.

Artistic balance was retained in the immediate sequel, the finale of the fourth scene, in which Mr. Patton "tripled" in the rôles of *Alberich*, *Thor* and *Wotan*. In the passages assigned to *Wotan* his vocal resources markedly gained in nobility, and the Invocation to Valhalla was extremely fine. This soloist was heard again and with fine effect in the closing number, "Wotan's Farewell and the Fire-Charms" from "Walküre."

The purely orchestral contributions to the program were the "Meistersinger" Prelude, the "Siegfried Idyll," and the "Prize Song," the last unbilled, and introduced in response to numerous written appeals—"many of them," explained Mr. Damrosch, "from concert patrons of the old Willow Grove days." The concert was one of the most stimulating heard here in a long while.

Save in a single instance, Leopold Stokowski's concerts on Friday afternoon and Saturday night revealed contrasting Wagnerian moods. If there seemed to be less of epic surge in this program, it was distinguished none the less on the score of delicacy and glamorous refinement.

The numbers submitted were the "Faust" Overture, the Prelude to "Lohengrin," the Overture and Paris version of the Venusberg music, from "Tannhäuser"; the "Meistersinger" Prelude and the Introduction to Act III of that opera, and the Prelude and "Love-Death" from "Tristan and Isolde." The conductor and the Philadelphia Orchestra were at their impressive best in the "Tannhäuser" excerpt.

Anna Pavlowa and her Russian Ballet

weighty exactions of the rôle did she falter, and her tones possessed a finer lyric quality than ever before. Paul Payan as the *Prior* furthered the fine impression he made on the opening night with a full rotund bass capable of massive and colorful effects. Hector Dufranne gave an admirable presentation of *Boniface* and his second act duet with Miss Garden brought him an individual triumph. William Beck, Constantin Nicolay, Octave Dua and Desire Defrère sang well in other rôles, and Mr. Polacco conducted. The opera was followed by a ballet set to Schubert's "Unfinished" Symphony, in which Pavley and Oukrainsky were assisted by the entire ballet corps. Giacomo Spadoni conducted. EMIL RAYMOND.

offered a fascinating array of dance spectacles and divertissements in the Academy of Music on Tuesday night, Wednesday afternoon and Wednesday evening. If there was some disappointment over the exclusion of "Dionysus," with its effective dissolving scenes, this was at least in part allayed by the artistry of other features, some of which were old favorites.

The opening performance included the Glazounoff-Drigo "Amarilla," in which the star's expert mastery of the subtle art of pantomime is so vividly displayed; the rollicking novelty, "The Polish Wedding," and several new divertissements, with the Russian Hopak and the lusty "Pirate's Dance," performed by M. Novikoff, as conspicuous features.

A somewhat ruthlessly revised version of the first act of "Coppelia," with Hilda Butsova as *Swanhilda*, was given at the matinée, with the "Snowflakes," based on Tchaikovsky's "Nutcracker" Suite, as the chief performance for the star.

A repetition of the Delibes excerpt introduced the Thursday program, followed by a thoroughly engaging elaboration of Bayer's "Puppenfee," here billed as "The Fairy Doll," and enriched by music from other composers, notably Johann Strauss.

The Swan Dance by Pavlowa and Novikoff's "Bow and Arrow" Dance were warmly applauded.

The large orchestra led by Theodore Stier displayed a keen regard for dance tempi, but the instrumental tone was not invariably smooth. H. T. C.

### Damrosch Discusses "Twilight of the Gods"

A large audience heard Walter Damrosch give the fourth of his lectures on the "Nibelungen" Trilogy. Believing that the later tales of the Ring were sufficiently enticing to be divided, the conductor devoted his lecture on Sunday, Nov. 20, to only the first two acts of the "Twilight of the Gods." His eloquence and dramatic fervor, as well as his illustrations of themes on the piano, kept his listeners preoccupied and enthusiastic throughout.

### Berthe Bert Arrives in America

A recent arrival in America is Berthe Bert, a young French pianist, who has come to this country under the auspices of the French Ministry of Fine Arts, and will be heard here in recital. Miss Bert is a pupil of Cortot, and has been heard with considerable success in England and her own country. Her first appearance here was before the French Institute, when she gave a short private concert, presenting with considerable finesse numbers by Debussy, Ravel and Chopin. She also appeared in the invitation concerts at Steinway Hall, and is expected to be heard in public shortly.

### To Give Benefit Concert for Hampton Institute

In aid of Hampton Institute, the normal and industrial school for Negroes and Indians in Hampton, Va., Dorothy Berliner, American pianist, is to give a recital at the Henry Miller Theater on Dec. 4. Miss Berliner is choosing for her program groups of classical and modern works, including compositions of Bach, Franck, Chopin, Debussy and modern Spanish writers.

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# When Verdi's Political Bomb Exploded

[Continued from page 4]

present at the performance of "Rigoletto" and he is said to have made a remark which I consider so silly, that I cannot believe it really emanated from him. When asked how he liked the opera he answered first, "I don't know myself," and when his attention was called to the heavenly quartet in the last act (it is Piave whom I am quoting) he answered: "Bah—I would have reached the same effect if I had allowed the four personages to talk at the same time!"

Verdi, the conscientious and then headstrong maestro, had no little trouble with the impresario and a few of his singers when "Ernani" was first produced in Venice. Verdi had differences with almost all his singers, as the exacting and nervous man often gave expression to his resentment in a strong way. The chief offender, however, was the famous prima-donna, Johanna Sophie Loewe, a singer of Austrian-German origin, who, after having sung with marked success at the Viennese Court Opera House, devoted herself to an Italian opera career. Her voice lacked the sensuous beauty so liked by Italian audiences, but her true musical feeling, her impeccable art of singing and her dramatic temperament made her many friends.

## An Obdurate Composer

Signora Loewe, who was the first *Elvira* in "Ernani," insisted on the usual Rondo at the end of the opera in order to gain the last and principal honors of the evening, but Verdi answered in a rage that not one note would be changed or added, and that it was a case of obeying or of stepping aside on the part of the singer. He went as far as to threaten that the part of *Elvira* would be given to Signora Loewe's great rival, the beautiful singer Eugenia Tadolini, one of the foremost favorites of the Italian opera public. Eugenia Tadolini was famous for her golden voice, for her splendid coloratura (her trill was considered a real marvel of purity and brilliancy) and for her beautiful mass of hair which, when loosened, enveloped her whole plump figure, almost reaching the ground. This threat had the marvelous effect that Mme. Loewe at once forgot the Rondo and declared herself satisfied with her rôle.

When the artist addressed Verdi after the triumphal finale of the performance, begging his pardon, Verdi coolly refused to shake her hand, saying: "You are no artist, but merely a bravura singer." Only a few months later the stubborn composer capitulated to the entreaties of the singer and peace was restored again. *Elvira* was the great singer's last triumph, as she became in the same

year the wife of an Austrian nobleman, Prince Lichtenstein.

Verdi showed the same firmness when the impresario of the Teatro Fenice in Venice, a Count Mocenigo, old Venetian nobility, objected to Verdi's choice of the bass Selva for the important rôle of *Elvira's* father, as the young artist had sung so far only in smaller theaters; and then he declared that it was incompatible with the dignity of glorious old La Fenice that a horn should be blown on her stage. Verdi simply laughed at him and issued an ultimatum: Selva and the horn—or no "Ernani"! And the horn was blown and made just as much effect as Signor Selva, who sprang into prominence by his masterly rendering of the difficult dramatic part of old *de Silva*.

"Ernani" scored still greater successes when given in fourteen other Italian opera houses. The tenor Guasco won a great success when creating the part of *Ernani*, but the famous Fraschini was hailed as the greatest singer of the part of the noble bandit. The baritone Coletti won triumphant acclaim in the part of *Charles V*.

No objection will be made to the blowing of the horn at our Metropolitan Opera House and no prima-donna will insist upon a brilliant final Rondo. Everything will be peaceful and the revolutionary spirit of olden times will be completely lacking in our fashionable audience of the Metropolitan. *Tempora mutantur, nos et mutamur in illis!*

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United Neighborhood Houses to Give Silver Cup and Money Awards

Five prizes for the best Peace song, the best song lyric on the subject of "Peace," the best one-act play, the best community pageant, and the best Spring Festival, are announced by the Arts and Festivals Committee of the United Neighborhood Houses of New York, with offices at 70 Fifth Avenue.

A silver cup is offered for the best song on "Peace," one voice part. The composer is not restricted as to choice of lyric. He may use a poem already written, collaborate with another aspirant, or write his own lyric. The winning song will be sung in unison by groups of settlement children at the Spring Festival to be held next May in New York City under the auspices of the United Neighborhood Houses. Another silver cup is offered for the best song lyric on the same subject. The contest closes on Feb. 1, 1922. The judges will be: Mrs. Ida Reman Friedenberg, Eva Gauthier, A. Walter Kramer, Rubin Goldmark, Henry Hadley, Hulda Lashanska, and Mrs. Ned Kauffmann, chairman of Prize Song Committee.

Three prizes of \$100 each will be given in a contest closing March 1, 1922, for the best one-act play, community pageant and spring festival on any subject. Those having an elevating constructive idea will, however, be given preference.

The committee reserves the right to withhold the prizes should the manuscripts be below the required standard. The manuscripts should be sent by registered mail, the author's return registry receipt to be considered sufficient acknowledgment.

Victorina Krigher, Former Moscow Opera Dancer, Appears at Rivoli

Victorina Krigher, formerly principal dancer at the Moscow Opera, who came to America recently as a member of Pavlowa's company, has been engaged for a number of appearances by Hugo Riesenfeld, musical director of the Rialto, Rivoli and Criterion Theaters, New York. Miss Krigher made her American debut at the Rivoli Theater on Nov. 20 in a number designed by herself to the "Bacchanale" music from "Sanson et Dalila." Miss Krigher's dancing, in many ways exceptional, is marked by the best characteristics of the Russian school.

## TO GIVE \$1000 FOR ORCHESTRAL WORK

Contest for Composers in Los Angeles Promoted by W. A. Clark, Jr.

LOS ANGELES, Nov. 22.—William A. Clark, Jr., founder and supporter of the Los Angeles Philharmonic Orchestra, has offered a prize of \$1,000 for the best symphonic poem by a Los Angeles county composer, the work to be sent in before March next.

The composition must not have been published, or performed in public, before being submitted for this contest. The jury will include Walter Henry Rothwell, Mme. Schumann Heink, Richard Buhlig and Adolf Tandler. The copyright is to belong to the Philharmonic Orchestra, and the royalties to the composer.

W. F. G.

## RECEPTION FOR SEMBRICH

Frank La Forge and Ernesto Berumen Studios Scene of Notable Gathering

A reception to Mme. Marcella Sembrich, given at the studios of Frank La Forge and Ernesto Berumen, on Sunday afternoon, Nov. 20, was attended by many noted musical persons. Mme. Sembrich, in the best of health and in radiant spirits, received all most cordially. The La Forge Quartet, comprising Charlotte Ryan, soprano; Anna Jago, contralto; Sheffield Child, tenor, and Charles Carver, bass, sang "Flanders Requiem" and "Sanctuary," by Mr. La Forge, and Lieurance's "By the Waters of Minnetonka."

Among the guests were Charles L. Wagner, Mr. and Mrs. Sigmund Spaeth, Mr. and Mrs. Max Smith, Francis MacLennan and Florence Easton, Mme. Mana-Zucca, Harriette Brower, Rose Sutro, Otilie Sutro, Mr. and Mrs. John Zaugg, Mr. and Mrs. Clarence Dickinson, Mr. and Mrs. Percy Rector Stephens, Mr. and Mrs. Sergei Klibansky, Homer Samuels, Adelaide Gescheidt, Gena Branscombe, William J. Turner, Mrs. Oliver Crocker, Grace Wagner, Bertha Wagner, Queena Mario, Mrs. E. J. de Coppet, Juliet de Coppet, Josef Lhevinne and Mrs. Lhevinne, Emma Thursby, Ina Thursby, Harriet Ware, Yvonne de Tréville, Mr. and Mrs. J. Campbell Phillips, and Mrs. Marie Weischmann.

Caruso's Fellow Artists to Sing in Memorial Concert

The long heralded concert in memory of Enrico Caruso has been set for Sunday, Nov. 27, at the Metropolitan Opera House, when all the noted opera singers associated with the great tenor at the Metropolitan who are available for the occasion will take part in the program. The proceeds will be given over to the Verdi Home for Aged Musicians, one of

Italy's best known charities, which suffered depletion of funds during and since the war.

The program announced includes Gounod's "Ave Maria," sung by Mme. Galli-Curci; Mendelssohn's "Oh, for the Wings of a Dove," by Geraldine Farrar; Rosa Ponselle in Rossini's "Inflammatus," and with Jeanne Gordon, Martinelli and Mardones in three numbers from Verdi's "Requiem," Frances Alda in Franck's "Panis Angelicus," De Luca in Handel's "Lascia ch'io Pianga" and Gigli in Bizet's "Agnus Dei."

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## Boston's Week

(Continued from page 9)

Her program, an interesting one in its avoidance of hackneyed compositions, served to disclose her agreeable lyric soprano voice. Miss Fairbanks sang charmingly and with unusual musical grace. There was, too, an agreeable songfulness to her clear diction, which enhanced her interpretations. Her voice showed extensiveness of range, with special beauty in its upper register. Among her many pleasing songs was Warren Storey Smith's "Faith," which was well received. Mrs. Dudley Fitts accompanied. Eleanor Leutz gave a cello recital at Steinert Hall on Nov. 18. Her program consisted of compositions by Mendelssohn, Fauré, Debussy, Boellmann, Bach, Schumann, Couperin-Kreisler and Reinecke. In her playing Miss Leutz exhibited a distinct talent for her instrument. Technical facility she possesses in sufficient degree, tonal depth and richness is hers, too, as well as musicianly understanding of the music in hand. In general, Miss Leutz's playing is characterized by an agreeable suavity of tone and style. Elsa Strasser Currier, at the piano, played sympathetically.

The Boston Society of Singers gave an imposing presentation of Wagner's "Lohengrin" during the sixth week of its Boston season. Following close upon a spectacular production of "Aida," the company outdid itself in its first Wagnerian opera. Norman Arnold sang eight successive performances of *Lohengrin* and acquitted himself ably under the trying conditions. Herbert Waterous sang imposingly as *King Henry*. Elsa was capably sung by Florence Tennyson, Helen Allyn and Lois Ewell. Stanley Deacon and Robert Henry alternated as *Frederick of Telramund*, and each invested the rôle with dramatic significance. *Ortrud* was sung with sinister effect by both Stella de Mette and Emma Ainslee. Edward Orchard was the *Herald* and Bertie Jenny appeared as *Godfrey*. The work of the chorus deserves special mention by virtue of its sustained excellence throughout the season. In great degree were the successful performances of "Lohengrin" due to the skilful directing of Max Fichandler and the unusual scenic settings and lightings in charge of Phil Fein.

Joseph Tudisco as *Goro*, Natale Cervi as *Yamadoro*, and Pietro di Biasi as the *Bonze* filled their rôles adequately. Carlo Peroni conducted with distinction.

"La Gioconda" was the opera for Friday evening. Elizabeth Amsden, well known to Bostonians through her association with the former Boston Opera Company, gave a stirring performance of *La Gioconda*. Gaetano Tommasini was dramatically effective as *Enzo*; Nina Frascani did her best singing with the company as *Laura*. Pietro de Biasi was *Alvise*; Ada Paggi substituted at the last moment for Beatrice Eaton as *La Cieca*; Joseph Royer, Natale Cervi, Nicola d'Amico and Joseph Tudisco were heard in the other rôles. Sylvia Tell and her ballet gave a beautiful interpretation of the "Dance of the Hours." Carlo Peroni conducted.

The Saturday matinée performance was "Lohengrin." The title rôle was capably sung by Giuseppe Agostini. The consistently excellent singing of Anna Fitzu was one of the high lights of the performance. Graham Marr was effective as *Telramund* and Pietro de Biasi as *King Henry*. *Ortrud* was dramatically sung by Eleonora de Cisneros. Ernst Knoch conducted.

For the final performance, Verdi's masterpiece, "Otello," was given. In this opera the company did by far the best dramatic work of its short stay. Romeo Boscacci was a fine *Otello*, ably assisted by Bianca Saroya, who sang gloriously. *Iago* was characterized with especial effectiveness by Phillip Bennyan. Anita Klinova made a charming *Emilia*. Joseph Tudisco as *Cassio*, Nicola d'Amico as *Roderigo*, Natale Cervi as *Lodovico*, and Pietro Canova as *Montano* sustained the excellence of the performance. Carlo Peroni's conducting was a feature. The audience paid a stirring tribute to the performers for their capable work.

The success of the season surpassed expectations. Plans were tentatively made Friday by representatives of the committee that was instrumental in bringing the San Carlo Grand Opera Company here and by substantial citizens to arrange for a season of four weeks of grand opera next season and possibly an annual season thereafter.

H. L.

## San Carlo Forces Give Eight Operas in Second Week of Stay in Boston

"Madama Butterfly" Sole Repetition in Week of Many Splendid Performances—Audiences of Encouraging Proportions—Company Plans to Make Annual Visits

BOSTON, Nov. 21.—Fortune Gallo's San Carlo Opera Company gave eight different operas during its second week at the Boston Opera House. The only repetition was "Madama Butterfly," which had been given during the first week. In every respect the performances were as successful as those of the first week. The attendance was of most encouraging proportions, and hence the management contemplates making its Boston visit an annual affair.

"Tosca" was given on Nov. 14. Anna Fitzu starred vocally and dramatically as *Tosca*. Gaetano Tommasini sang *Cavaradossi* with refreshing vigor of voice. *Scarpia* was effectively sung and portrayed by Joseph Royer. *Angelotti*, entrusted to Pietro de Biasi, and the *Sacristan*, sung by Natale Cervi, were in able hands. The secondary rôles were adequately sung by Joseph Tudisco, Nicola d'Amico, Pietro Canova and Anita Klinova. Ernst Knoch conducted with animation and musicianship.

On Tuesday evening "Traviata" was presented. Clara Loring, taking the place of Josephine Luchese, gave a striking impersonation of *Violetta*. Flexibility and beauty of voice was hers and histrionically she was likewise satisfactory. Frances Morosini as *Flora* and Anita Klinova as *Annina* sang serviceably. Romeo Boscacci made an excellent *Alfredo Germont*. Nicola d'Amico as *Gastone*, Gaetano Viviano as *Giorgio Germont*, Joseph Tudisco as *Baron Douphol*, and Natale Cervi as *Doctor Grenvil* ably filled their respective rôles. Sylvia Tell and her corps de ballet performed the incidental dances. Ernst Knoch conducted.

Humperdinck's "Hänsel and Gretel," sung in English, was the opera for the Wednesday matinée. Helen Fechter as *Gretel* sang with delightful clarity of voice and imparted an appropriate youthful vivacity to her impersonation. Sally Spencer as *Hänsel* ably supported Miss Fechter. Anita Klinova was a solicitous *Mother*, Marguerite Bentel a crafty *Witch*, Frances Morosini was the *Dew Fairy* and Beatrice Divver the *Sandman*. Joseph Royer sang the *Father* with his customary excellence. Ernst Knoch conducted.

In the evening "Cavalleria Rusticana" and "Pagliacci" were performed. Gladys Axman, as guest artist, was an admirable *Santuzza*. Her voice had the requisite warmth, fire and brilliance, and her impersonation was strikingly dramatic in her characterization of the chief rôle. Mme. Axman was accorded an enthusiastic reception by her audience. Ada Paggi was a coquettish *Lola* and sang

well. Anita Klinova was the *Lucia*. Romeo Boscacci was an excellent *Turiddu*, and Nicola d'Amico a presentable *Alfio*. "Pagliacci," which followed, was well received. Madeleine Keltie as *Nedda*, Gaetano Tommasini as *Canio*, Gaetano Viviano as *Tonio*, Nicola d'Amico as *Silvio*, and Joseph Tudisco as *Beppo* sang their respective rôles with their customary excellence. Mr. Knoch conducted both works.

"Madama Butterfly" was presented on Thursday. Anna Fitzu gave a stirring performance, ably assisted by an excellent cast. Ada Paggi was *Suzuki*, and Giuseppe Agostini was a striking *Pinkerton*. Anita Klinova as *Kate Pinkerton*, Graham Marr as *Sharpless*,

## PITTSBURGH HAILS RICHARD STRAUSS

Composer Appears in Recital of His Music—Symphony Season Opened

PITTSBURGH, PA., Nov. 18.—Pittsburgh had its Strauss Evening in Carnegie Hall on Nov. 9, when the celebrated composer appeared at the piano. The entire program was from the pen of Strauss, and when he was not doing solo work he played accompaniments for Elisabeth Schumann, soprano, from the Royal Opera, Vienna, and Mishel Pastro, violinist. A large audience greeted Strauss and the artists appearing with him.

The orchestral season opened on Armistice Night when the Philadelphia Orchestra, under the baton of Leopold Stokowski, with Helen Stanley, soprano,

as soloist, drew a crowded house at the Syria Mosque. Beethoven's Seventh Symphony was the feature of the program. Mr. Stokowski's forces received an ovation, and Miss Stanley was also enthusiastically greeted. The program was repeated on Saturday afternoon.

Erika Morini, violinist, made her first appearance here in a Heyn recital on Nov. 8 at Carnegie Hall, and was acclaimed as one of the best of the violinists of the younger generation who have appeared in this city. Emanuel Balaban was her accompanist.

An audience estimated at 20,000 persons listened to Harry Austin, of Trinity Church, when he sang an impressive program of Harvey B. Gaul's Negro spirituals over the wireless telephone from a Radio Station. With Mr. Austin were Robert A. Douglass, bass soloist of Trinity, and Matthew Frey, accompanist.

R. E. W.

Charlotte Bergh Goes Under Minehart's Management

Charlotte Bergh, coloratura soprano, who is in New York preparing for appearances in grand opera, is now under the management of Murray Minehart. She will appear in recital for the MacDowell Colony League in Scarsdale, N. Y., on Nov. 21. She will sing for the Woman's Club in New Rochelle, N. Y., in January and will appear in joint recital with Hans Kronold, cellist, in the Artists' Series in Meriden, Conn., on Jan. 31. Miss Bergh recently represented the Ohio Federation of Music Clubs at the convention in Cincinnati.

Nina Morgana in Benefit Recital in Albany, N. Y.

ALBANY, N. Y., Nov. 19.—Nina Morgana, soprano of the Metropolitan Opera Company, gave a benefit recital Nov. 16, in Chancellor's Hall under the auspices of the music department of St. Agnes School. She was assisted by Carrie Faulconer, pianist, a new member of the school faculty. Miss Morgana's opening group included "My Mother Bids Me Bind My Hair," of Haydn, a Brahms

"Cradle Song" and three Schubert numbers. An aria from "Barber of Seville" won considerable applause and was followed by encores. Her final group comprised an aria from "The Marriage of Figaro" and three French songs. Miss Bozka was her accompanist.

H.

Paris Orchestra Heard on Steamship 250 Miles Away

That passengers on the American steamship Panhandle State heard the orchestra of the steamship Paris playing selections from "Tosca" when the two boats were 250 miles apart at sea was stated by Emile G. Giradeau, president of the French Wireless Telegraph and Telephone Companies, who arrived on the Paris. The music was heard plainly, although the auditors were twenty-five feet from the telephone, said M. Giradeau, who also emphasized his belief that the wireless telephone would soon come into everyday use.

First Recital of Myra Hess Announced

The first recital of Myra Hess, English pianist, who is to tour this country during the winter, has been announced for Jan. 17 in New York.

## COURBOIN GREETED BY PHILADELPHIANS

French Organist Heard in Recital—Orchestra Plays to Aid Hospital

PHILADELPHIA, Nov. 19.—Much good music has been heard this week, and among notable appearances was that of Charles Courboin, the French organist, who last season gave Philadelphia its most elaborate series of recitals on the great organ at the Wanamaker store. He was heard in the Armistice Day program, and on Thursday returned for a recital, when he was welcomed by a large audience. He played with delightful finish several of the masterpieces of organ literature, among them Bach's Fantasia and Fugue in C Minor, Mendelssohn's Sixth Sonata, the Allegro Moderato from Handel's B Flat Concerto, and a striking arrangement of Schumann's "Abendlied." The second part of the program was devoted to French music.

The Philadelphia Orchestra, admirably conducted by Thaddeus Rich, gave its annual concert in the Stetson Auditorium, for the benefit of the Stetson Hospital. These concerts not only bring in a large sum for that institution, but carry good music to a large industrial section of the city, where it is annually received with great enthusiasm by immense audiences. The two soloists were Mina Dolores, soprano, who is well known to Philadelphia audiences, and John Barclay, a young English baritone, whose voice proved rich and equipment adequate.

One of the most interesting recitals of the week was that of Martin Lisan, the talented young pianist who made his debut last season. He was heard to advantage in a difficult program in Witherpoon Hall, his numbers including the "Symphonic Studies" of Schumann, the B Flat Minor Sonata of Chopin, and pieces by Debussy and Albeniz.

The musical evening of the Philomusian Club was very attractive, thanks to the admirable work of the soloists, Michel Penha, principal cellist of the Philadelphia Orchestra, and Ellis Clark Hammann, pianist. Their principal number was the Grieg Sonata in A Minor, and this they gave in artistic style. Mr. Hammann played with delicacy and taste a Chopin group, and Mr. Penha was heard in impressive interpretations of works by Rachmaninoff, Granados and Popper.

Music for two violins without accompaniment is not often heard nowadays. As revived by Margarita and Max Selinsky, some of the old compositions in this form were shown to possess great charm. These artists played at the Bellevue-Stratford a short program which appealed to a large audience. The Mozart Concertante in A was particularly notable.

Greater interest in good music is being shown in the moving picture theaters. The new Aldine in the Rittenhouse Square district, opened with Douglas Fairbanks in "The Three Musketeers," and is presenting three well known organists on its musical programs—Rollo Maitland, Firmin Swinnen of New York, and K. A. Hallett of Boston. For the Stanley, another cinema house, Victor Herbert has been engaged this week to conduct the excellent orchestra, most of the members of which have been members of the country's best known symphony organizations. The programs have been in the nature of a Victor Herbert Festival, and the conductor has revived many of his most melodious successes. He will conduct again next week.

W. R. M.

Musicians' Beneficial Society Gives Dinner

A beneficial organization, recently formed by the members of the Rialto Theater Orchestra, New York City, gave an informal dinner at the Santa Lucia Restaurant last week. Among the musicians attending were Hugo Riesenfeld, Joseph Littau, Josiah Zuro, Edward Falck, M. M. Hansford and George G. Shor. Raymond Ellis was toastmaster.

Following the recital given by Ernest Davis, tenor, at Lindsborg, Kan., G. N. Malm, secretary of the Lindsborg Historical Society, sent a telegram to Raul Bias, the tenor's manager, congratulating him upon the great success made by the singer.





CEDAR FALLS, IOWA.—Helen Stanley, soprano, gave a recital on Nov. 7 at Iowa State Teachers' College. Imogene Peay was the accompanist.

WHEELING, W. VA.—Paul Allen Beymer, in the thirteenth recital of his series at St. Matthew's Church, gave a program which included music of D'Ambrosio, Wagner, Verdi, Godard and other composers.

MIAMI, FLA.—Sherman Hammatt of the Miami Conservatory gave an interesting talk on "Aesthetic Dancing" at the regular meeting of the Junior Music Club, and illustrated various principles of the technique of dancing.

GREENSBORO, N. C.—Woodman's cantata "Thy Way of Penitence" was the feature of a concert given by the choir of West Market Street Methodist Church. Before the performance a recital was given by L. Pearl Seiler, organist.

ALLENTOWN, PA.—The Allentown Band, in its first Sunday afternoon concert, was assisted by Paul Breedy, tenor; A. L. Meyere, cornetist; Arthur Matern, bassoon; Berthold Wavrek, piccolo, and Catherine Wilder of Reading, accompanist.

POTSDAM, N. Y.—Frank Merrill Cram, who gave an organ recital in the State Normal School Auditorium, played a program of excerpts from the music of Dubois, Dunn, César Franck and Fletcher. Howard M. Smith, baritone, assisted.

WASHINGTON, D. C.—Gurle Lois Cory, coloratura soprano, has inaugurated a series of opera song-lectures beginning with "Romeo and Juliet." A discussion of each opera will be interspersed with portions of the score sung by Miss Cory.

PORTLAND, ORE.—The Ellison-White Conservatory presented Russell E. Beals in a piano recital at the Portland Playhouse. Mr. Beals, who is a student of David Campbell, displayed good technique in a Beethoven Sonata, and works of Debussy, Chopin and Albeniz.

NEW HAVEN, CONN.—A new organization, the Philharmonic String Quartet, has been formed here. It comprises H. J. Klimpl, director and first violinist; Frederick Maturo, second violin; Alphonse Vestuti, viola; Edward Grosbein, cello, and Anton Fiorillo, contra-bass.

OKLAHOMA CITY, OKLA.—A feature of the meeting of the Ladies' Music Club in the First Lutheran Church recently, was the appearance of Mrs. LeRoy C. Miller, harpist, in several numbers. Pauline Roberts gave organ numbers and Dana Lewis was heard in piano solos.

NEWARK, N. J.—A recent program of the Music Study Club included numbers by Ella Wrigley, Isabel Mawha, Anita Self, Marguerite Waite, Margaret Perkins, Mrs. D. Frederick Burnett, Mrs. Edwin T. Murdock, Mrs. Geo. W. Baney, Mrs. Robert D. Elder, and Edna Reininger.

BOSTON, MASS.—Hans Gregor, director at the Staatsoper in Vienna, is visiting Boston with his wife. They are guests of Mrs. Mary T. Rogers and Mrs. Georgette R. Houston at their home on Beacon Street, Brookline, having returned last week with them from their summer place in Plymouth, N. H.

BOSTON, MASS.—Maud Cuney Hare, of Jamaica Plain, who lectured on Nov. 13 at the Boston Public Library on "Creole Folk songs," sent Marshal Foch an autographed copy of her book of verse, the "Message of the Trees," and received a letter from him in reply expressing his kindest appreciation of the gift.

CHARLESTON, W. VA.—Among the soloists at the monthly musicale service at St. John's Episcopal Church were William H. Patrick, Jr.; Jessie M. Fraser and A. Pettigrew. J. Henry

Francis, who is in charge of the choir at this church, has succeeded in making it one of the foremost in the city.

REDLANDS, CAL.—At the monthly meeting of the San Bernardino Women's Club at the First M. E. Church, advanced pupils of Ethel May Phillips (in piano) and of Ethel Buchanan (in violin) gave the program. Both Miss Phillips and Miss Buchanan are students at the University of Redlands.

BOSTON, MASS.—A service of music arranged by John P. Marshall was given in the First Church on the evening of Armistice Day by the combined choirs of that church, the South Congregational, and the Second Church of Audubon Circle. Henry Hadley's ode, "A New Earth," was among the music chosen.

BARRE, VT.—Betty Brown, vocal teacher at the Goddard Seminary; Mary E. Lease, pianist, and Dr. Howard Reid, 'cellist, appeared in a recital at the Barre Women's Club. Miss Brown sang Salome's aria from "Hérodiade" and miscellaneous songs, including one by Miss Lease, "The Night Has a Thousand Eyes."

YORK, PA.—The Frey Instrumental Trio, a new organization established in York, and consisting of H. Purcell Frey, violin; Reginald Fink, 'cello, and Mrs. H. Purcell Frey, piano, interested a large audience at a concert in the First M. E. Church. Mrs. L. E. W. Buckingham, soprano, and Mrs. J. T. Atkins, reader, assisted.

WINSTED, CONN.—The New Hartford Chorus has elected the following officers for the year: President, Frederic B. Jones; vice-president, Charles Lorenz; secretary, Anna Day; treasurer, Frank B. Munn; registrar, Elmer Blackman; directors, Mrs. H. J. Stancliff, Mrs. Frank L. Whitney, Mrs. C. M. Maxfield, William Koch, Frank L. Stephens, Mrs. H. M. Chapin and H. S. Broadwell.

FAIRMONT, W. VA.—The following pupils of Mildred Donham appeared at a recent recital: Beulah and Blanch Morris, Gladys Gantz, Hilda Truog, Margaret Hawkins, Lorraine Reich, Margaret Kerns, Pauline Pople, Esther Brown, Dorothy Hall, Virginia Cassell, Josephine Board, Elizabeth Kelly, Julia Adams, Jessie Havatter, Velma Morgan, Dona Adams, Mildred Holt, Edna Hodges, Viola Renner, Pauline Merrill, Pauline Hall and William Doolittle.

GREENVILLE, S. C.—Three recent meetings of the Greenville Music Club were devoted to the discussion of the works of composers and authors. Weber, Wordsworth and the Rossettis were those selected at a meeting in the home of Mrs. G. F. M. Norris; Chaminade, Mrs. Hemans and Bonheur were discussed at the second meeting, in the studios of George H. Schaefer; and at the third, in the home of Mrs. C. F. Haynsworth, attention was given to Reginald de Koven, Field and Parrish.

WICHITA, KAN.—Members of the Saturday Afternoon Musical Club were entertained at the Lassen by Mrs. Richard Gray in honor of the club president, Mrs. L. W. Clapp. An excellent program was given by Mrs. Murray Kirkwood, Mrs. Lucile Kells Briggs, Mrs. Kirke Mechem, Mrs. J. C. Newman, Ethelvn Bowman, Otto L. Fischer and Ivan Benner. Mrs. W. J. Logan, president of the Federated Musical Clubs of Kansas, was a special guest at the meeting, and gave an informal talk.

NEW CASTLE, PA.—Carroll Kearns of this city, who has been studying in Chicago for several seasons, was cordially received at a recital at the High School Auditorium. His ballad music was particularly interesting. Edouardo Sacerdote, his teacher, played his accompaniments. Margaret Sankey, vocal teacher, contralto soloist at the First Presbyterian Church and a leading member of the Wednesday Morning Musical Club, has left New Castle to take the directorship of music in the public schools of Ford City, Pa.

WASHINGTON, D. C.—The National Community Chorus, inaugurated by Charles Wengard, will present monthly concerts at which local and guest artists will appear. Those assisting at the first concert were Catheryn Brill, soprano; Bureau of Standard Glee Club, W. E. Braithwaite conducting; Hawaiian Action Trio; Marion Dowd, pianist; Esther A. Cloyd, and Hollis Edison Davenny, baritone, and director of community music of New York, who was formerly community director in Washington and soloist in the Washington Opera Company.

CLARKSBURG, W. VA.—At a concert of the Marcato Club, songs were given by Mrs. R. V. Reger, Mrs. F. V. Philpott, Ruby Marshall and F. C. Leeming; Mrs. Reger and Mary Coleman sang a duet, and instrumental music was played by Wilma and Eliza Smith, pianists, and Mrs. Frank Moore, 'cellist. Mrs. Homer Williams, Jessie Renshaw and Mr. Leeming were the accompanists. Mrs. S. Nussbaum and Mrs. Harry Sheets were in charge of the program. Mrs. Amos Payne presided at a brief business session of the club. Several new members have recently joined.

BELLINGHAM, WASH.—Mary Elaine Johnston, piano pupil of Lois Wilson, and only four years old, surprised an audience at a concert at the Bellingham School of Music by her skill in playing eleven pieces from memory. Helen Mack, reader, pupil of Maybelle Parshall Burnett, and John Monroe, violin pupil of Albert Benson, also took part in the program. The Junior Music Club was entertained at the home of Mrs. L. E. Miller, when a program was given by Katherine Meyers, soprano; Marion Westerlund, violinist, and Madeline Hess and Leonardene Miller, pianists.

REDLANDS, CAL.—Frank Geiger, bass, was the soloist at the annual luncheon of the Women's Club of San Bernardino, and sang three groups of songs, including two by California composers. Garroway's "Her Eyes" (in manuscript) had to be repeated. Ethel Phillips was an excellent accompanist. Members of the United Scandinavian Male Chorus of Los Angeles and San Francisco were entertained at luncheon by the Scandinavian Society at Riverside Mission Inn which was decorated with the flags of Norway, Sweden and Denmark. Hans Thomasson conducted the chorus in several numbers in the chapel of the Inn.

TACOMA, WASH.—Mary Ella Cook, pianist, late of New York, and Dr. Josef Grief, also a pianist, both of whom have opened teaching studios here, appeared at the second fortnightly concert of the Ladies' Musical Club—the first as a soloist in two piano groups, and Dr. Greif as accompanist to Mrs. Donald Dilts, soprano, who sang a Puccini aria and a number of modern songs. Agnes Lyon, violinist, appeared in solos, and with Rose Karasek Schlarb interpreted a Grieg Sonata. Another musician who has opened a studio in Tacoma is Elinor Kerr, singer and vocal teacher, who has returned from several years' stay in Paris.

GREENVILLE, S. C.—Nini Entzminger, pianist, appeared as soloist at the Pendleton Street Baptist Church in a twilight recital. Lennie Lusby, a Canadian violinist, was the assisting artist. An organ recital was given at the First Baptist Church by Judson League, Virginia Evans, soprano, and a male quartet assisted in the program. Nini Entzminger, Martha Galt and G. H. Schaefer, pianists; Lennie Lusby, violinist, and Erin Farley and J. Oscar Miller, baritones, were heard in a musical program in the art studios of Lulu Ross. Mr. Farley has recently opened a studio for vocal teaching.

GALVESTON, TEX.—At the first musical service for the fall season at Trinity Episcopal Church, James Dow, tenor, was the guest of the choir, and sang a solo. Mrs. Ralph Frapart, Mrs. Clara Wittig Moore, J. W. Winchester, W. J. Stevenson, and Douglas S. Montgomery also gave vocal solos, and H. T. Huffman, organist and choirmaster, conducted several anthems and played organ pieces. With the installation of a new organ at St. Mary's Cathedral at an approximate cost of \$20,000, and another organ at Temple B'nai Israel at a cost of \$12,000, other interesting musical events are being planned. Anthony Rahe is organist at the Cathedral, and Edith Hutchings at the Temple.

COLUMBUS, OHIO.—The Saturday Music Club, of which Geraldine Taylor Woodruff is president, gave its first monthly concert at the Deshler Hotel, when a large audience heard an interesting program given by Louise Ackerman, Marguerite Heer Oman and Eldon Howells, pianists; Genevieve Schroeter and Mrs. Carlisle Moffitt, solo singers; J. Howard Sher, violinist, and "The Troubadours," comprising Dorothy Stevens, Catherine Zettler, Robert Barr and Edwin Stainbrook. "The Troubadours" introduced a duet by Mr. Stainbrook, sung by Miss Stevens and Mr. Barr, the composer playing the accompaniment, and Miss Zettler, a violin obbligato. The other accompanists were Mrs. Henry Le Baum and Frances Beall.

WICHITA, KAN.—Ruth Dameron, soprano, gave an interesting recital at the Crawford for the benefit of the sufferers of devastated France. Mrs. Lucius Ades was the accompanist. The following piano pupils of Grace Marie Becker gave a recital at her studio: Norma Louise Solter, Evelyn Watkins, Zeldia Ruth Hillyard, Paul Hillyard, Winifred Snyder, Ernestine Snyder, Bert Blumenshine, Marion Clark, Luther Snyder, Helen Clark, Florence Reusser, Ida May Jones, Pansy Fowler and Jennings Reusser. A pupils' recital was given at Carter Conservatory when the following students took part: Jack Adamson, Enid Campbell, Howard Campbell, Florence May Carter, Mary Elizabeth De La Mater, Ruth Dedrick, Edna Howse, Godfrey Howse, Glorine Gosch, Marion Porter, Mildred White and Frieda Wieland.

BRIDGEPORT, CONN.—The Wednesday Afternoon Musical Club gave its first members' musicale of the season in the Stratfield Hotel, under the direction of S. Belle Blackstone. Those contributing solos were Mrs. Agnes McNamara, soprano; Mrs. Susan Hawley Davis, contralto; Norma Weber, contralto; Catherine Russell, soprano; Jennie Margaret Hawley and Adelaide Zeigler, pianists, and Dorothy Smith, violinist. Mrs. Hal T. Kearns and Belle Blackstone were accompanists. A feature of the program was the cantata "Hesperus," conducted by Mrs. Frederick B. Granniss, and sung by Mrs. Robert Brown, Mrs. Francis Munich, Lois Blake, Isabel Gregory, Anne Hartigan, Betty Payne, Louise Pfau and Hazel Thompson, sopranos, and Mrs. George Taylor, Grace Lake, Nellie Pettigrew, Theresa Polke and Lillian Williams, contraltos.

PORTLAND, ORE.—Lucie Valair presented six students of the Valair Conservatory in an operatic recital at the Lincoln High School Auditorium, in music from "Norma," "Faust," "Carmen," "Il Trovatore," "Daughter of the Regiment," "L'Africaine," "Tales of Hoffmann," "Don Carlos," and "Madama Butterfly." Those who appeared were: Fay Buchanan, Elsie Craner, Margaret Jones, Mrs. Helene Porter and Eva Richmond, sopranos; and Samuel McFarland, baritone. Helen and Evelyn Calbreath were hostesses at a musical tea at which the following pupils appeared in the program: Piano, Doris Gramm, Frances Sinclair, Beneta Buchtel, Eleanor Dabrey, Virginia Dabrey, Kathleen Powell, Katherine Galbreath, Lole Thayer, Dorothy Webster, and Carl Steelhammer; voices, Florence Johnson, Elizabeth Buere, Hazel Bradbury, Ruth Zanders, Lole Thayer, Katherine Ensey and B. H. Winneman. Helen Calbreath spoke.

TROY, N. Y.—H. Townsend Heister has been appointed organist at the First Baptist Church to succeed Eva M. Lennox, whose resignation will become effective on Jan. 1. For the last few years Mr. Heister has been assistant organist at the First Presbyterian Church. He is piano accompanist of the Troy Vocal Society and member of the piano and organ faculty of the Troy Conservatory. James McLaughlin, Jr., has resigned as organist at the First Presbyterian Church to devote his efforts entirely to St. Joseph's Church, where he has been organist and conductor of the boys' choir for a number of years. The Troy Music Study Club inaugurated its fifth season with a study of "American Composers and Their Works" at the Emma Willard Conservatory. Eleanor Smart read a paper on this subject, and a program of American music was presented by Mrs. Julia Schultdt Healey, Mrs. J. Don Welch, Anna Aston, Mrs. James Fagen, Mrs. H. A. O'Brien, Mrs. William T. Lawrence, Georgine T. Avery, Emma Lotz, Ruth Hardy and Ella Westwood. Mrs. Martha Webb Geiser presided at a business session.



# In Music Schools and Studios of New York

## WITHERSPOON PUPIL APPEARS WITH FARRAR

A pupil of the Herbert Witherspoon Studios, Knight MacGregor, baritone, was called at an hour's notice to appear in concert with Geraldine Farrar in Albany, N. Y., on the evening of Nov. 2, when Edgar Schofield was unable to appear because of illness. Mr. MacGregor scored a notable success. He has been engaged to sing at the 165th anniversary dinner of the St. Andrew's Society at the Waldorf-Astoria on Nov. 30; with the Chaminade Club of Yonkers on the afternoon of Dec. 6; in Montclair, N. J., on the evening of that day; and with the Hartford Male Chorus in Hartford, Conn., on Dec. 7.

Their second musicale of the season was given by pupils of the Witherspoon Studios at the Hotel Majestic on Nov. 12. The program brought forward Mrs. Mary Craig Piqueron, soprano; Manton M. Marble, baritone; Ethel Rader, Lucille Martindill and Mrs. Mildred Piberg, sopranos, and Lewis Pendleton, baritone. Agnes Neudorff, soprano, has been engaged to sing at the Lutheran Church at Ninety-third Street and Broadway.

## ENGAGEMENTS FOR KLIBANSKY PUPILS

Several engagements have been announced by pupils of Sergei Klibansky, New York vocal teacher. Virginia Rea will be heard during November and December in Evanston and Laramie, Wyo.; Boise, Idaho; Baker, Ore.; Colfax, Walla Walla and La Grande, Wash.; Vancouver, B. C.; Salem and Albany, Ore.; Albuquerque, N. M.; Omaha, Neb., and Austin, Tex. Betsy Lane Shepherd gave successful recitals in Mansfield and Scranton, Pa., and will also sing in Pittston, Pa. Sidney Allison, who appeared in recitals in Pasco, Wash., and at the Cornish Theater in Seattle, has been engaged to appear at the Sunset Club in Seattle where he will be heard with Vivian Strong Hart, another Klibansky pupil. Florence Kinsley has been engaged to appear in the new Schubert revival of "The Chocolate Soldier." Several Klibansky pupils including Katherine Mortimer Smith, Myrtle Weed, Grace Laddine, Elizabeth Bloch and Salvatore Foldy were heard on Nov. 14 at the American Institute of Applied Music.

## LAFORGE-BERUMEN PUPILS IN RECITALS

Ernesto Berumen, pianist; Jean Johnson, soprano; Fenwick Newell, tenor; Rosamond Crawford, pianist, and Marion Carley and Kathryn Kerin, accompanists, appeared in an interesting program at the second of the La Forge-Berumen Noonday Musicales at Aeolian Hall on Nov. 11. The tenor and soprano sang solos, and Miss Crawford and Mr. Berumen played the Hungarian Fantasy of Liszt. The students repeated their program in the evening at the Aeolian Hall in the Bronx, when Miss Samoranya and Miss Vickery, sopranos, also appeared. Annie Howell, soprano, and Elinor Warren, pianist, from the La Forge-Berumen Studios, have recently appeared in several joint recitals in Los Angeles, Cal. Willie Cameron, pianist, pupil of Mr. La Forge and Mr. Berumen, gave four recitals in the South this fall.

## WARFORD'S MUSIC AT RANKIN STUDIO

Claude Warford was featured as a composer in an evening of his songs at Adele Rankin's studio in the Metropolitan Opera House on Sunday, Nov. 20. The artists who interpreted the songs were Tilla Gemunder, soprano; Gertrude McDermitt, contralto, and Thomas Joyce, baritone.

## SINGS BOTH SOPRANO AND ALTO SONGS

W. A. Goldsworthy, organist, had Yselt Sartoris as assisting artist at one of his recent Sunday concerts at the Washington Irving High School. Miss Sartoris, who is a pupil of Herbert Whitney Tew, vocal teacher, aroused unusual enthusiasm by her singing of arias of widely diverse range. In accordance with Mr. Tew's principle that the classification of voices as soprano, contralto, etc., is artificial, Miss Sartoris sang with

equal skill the coloratura soprano aria, "Infelice Sconsolata," by Mozart; the song for contralto, "Invocation to Eros," by Kursteiner, and Bantock's "Lament of the Slave Girl," which touches the F in altissimo. In response to the applause, Miss Sartoris added Lieurance's "By the Waters of Minnetonka" and Rogers' "The Star."

## CLASS AT INSTITUTE GROWS

Members are still being added to the master classes in violin at the American Institute of Applied Music, under Theodore Spiering. The autumn term is already half over, and advance enrollments are being made for the winter term. Mr. Spiering's class will continue throughout the season. George Raudenbush, pupil of Mr. Spiering, recently made his Aeolian Hall recital debut and has made appearances in concerts at Carnegie Hall and at the Greenwich House Music School. He is a member of the institute faculty.

At a recent pupils' recital, several singers, pianists and violinists who are studying with Kate S. Chittenden, Francis Moore, Sergei Klibansky, Mrs. Nicoline Zedeler-Mix and Mr. Spiering were heard.

## GORDON LECTURES AT ZIEGLER INSTITUTE

The fourth musicale at the Ziegler Institute of Normal Singing brought forward a concise review of the four main periods of modern musical history by Philip Gordon, pianist. Three students of the institute, Margaret Dunne, Amelia Neelen and Rosalind Ross, sang folk-songs and numbers by Pergolesi, Schubert, Schumann and MacDowell in illustration of Mr. Gordon's remarks on the musical periods distinguished by simplicity of composition, clearness of form, imagination and modern adventures.

## GUSTAVE L. BECKER OPENS LECTURE SERIES

The first lecture-recital of the American Progressive Piano School was given on Nov. 15 at the Carnegie Hall Studios. Gustave L. Becker, director of the school, spoke of the benefits of a liberal education in helping the piano teacher. After the lecture several advanced pupils of the school contributed an interesting musical program. During the season a series of talks on Bach will be given.

## PUPILS OF EDWIN HUGHES GIVE FIRST MUSICAL

The first evening class of the season at the studio of Edwin Hughes on Nov. 17, brought forward some talented students. Among those who were heard during the evening were Alton Jones in MacDowell's Sonata, "Tragic," and other modern works; Sascha Gorodnitzky in Concertstück of Weber with Mr. Hughes at the second piano, and Dorsey Whitney in numbers by Bach, Chopin, Brahms and Beethoven.

## PILAR-MORIN PUPILS ON TOUR

The acting of Josephine Lucchese, coloratura soprano, and Madeline Keltie, dramatic soprano, is gaining notice in their appearances on tour with the San Carlo Opera Company. Both singers have been coached in the dramatic side of their art by Pilar-Morin, who was seen in the rôle of *Butterfly* in Belasco's production of the play. Miss Keltie made her debut in this rôle in Quebec with success.

## SPEKE-SEELY PUPIL HEARD

A pupil of Henriette Speke-Seely, Lillian Morlang, soprano, sang at the Royal Theater on the Armistice Day program. Her numbers were "America, We Live for Thee" and Allitsen's "The Lord Is My Light."

## DANTE MUSICAL AT PARNASSUS CLUB

A musicale was given at the Parnassus Club on Nov. 20, commemorative of the Dante anniversary. Geneva Capucelli opened the program with a short talk on Dante and a recitation of his arrangement of the Lord's Prayer. Following this, Eleanor Robinson, soprano, gave the "Vissi d'Arte" and several shorter numbers. Elizabeth Paddock, violinist, gave "En Bateau" of Debussy and Rondino of

Kreisler, while Elizabeth Carini, who accompanied the artists, also offered two interesting solos, a Ballade of Debussy and "Marionettes" by Grovlez.

## SCHOLARSHIPS FOR SINGERS

Mrs. B. Hadsell Hall, New York singing teacher, has announced a number of free scholarships to be awarded to promising pupils. She will hear voices at her Carnegie Hall studio on Tuesday and Friday afternoons by appointment.

## LA FORGE-BERUMEN ARTISTS IN RECITAL

Elsa Gillham, mezzo-soprano, and Rosamond Crawford, pianist and accompanist, appeared in a successful recital recently at Bloomington, Ind. Mrs. Gillham sang an operatic aria and several groups of songs, and Miss Crawford played a group of solos.

## STOJOWSKI PUPIL IN RECITAL

A pupil of Sigismund Stojowski was heard in piano recital at the Scudder School for Girls on the evening of Nov. 22. This was Helena Sipe, who played an interesting program.

## New Choir and Orchestra for Coffeyville

COFFEYVILLE, KAN., Nov. 19.—The musical advance of this center is shown in the establishment of the Community Chorus and Orchestra, which made their debut on Nov. 13 in a program in honor of Armistice Day, under the auspices of Community Service. The chorus was conducted by Harry Murison, music organizer of Community Service (Incorporated), and the orchestra by Albert Weatherly, who is to be the permanent director of this service's musical activities in Coffeyville. The choral numbers included the "Pilgrim's Chorus" from "Tannhäuser," "Massa Dear," based on the slow movement of the "New World" Symphony, and "On, O Thou Soul," the Serbian folk-song utilized by Tchaikovsky in the "Marche Slav." Mabel Murison was the accompanist. K. S. C.

## Eric De Lamarter Heard in Organ Recital in Lansing, Mich

LANSING, MICH., Nov. 20.—Eric De Lamarter, assistant conductor of the Chicago Symphony and organist of the Fourth Presbyterian Church, Chicago, gave an organ recital on Nov. 16 at the Central Methodist Church. The auditorium was filled to capacity. Mr. De Lamarter's program ranged from Bach to Joseph Bonnet, and his finished art pleased his audience, two of his own compositions, a Minuet and "Carillon," being especially delightful. Oscar Jackson, tenor, accompanied by Mrs. H. I. Chambers, was assisting artist. T. S.

## San Carlo Artists Give Reception for Boston Students

BOSTON, Nov. 20.—Pupils of the Boston School of Music Settlement attended a reception given by members of the San Carlo Opera Company after their recent Saturday matinee performance of "Lohengrin." About 150 students were present, and the opera artists cheerfully answered their questions regarding musical methods. The students were introduced to the various members of the company by Mrs. Frank Boyce Tupper, Mrs. E. W. Gobrecht and Hope Narey from the Hotel Durant. W. J. P.

## William Gorham Rice Explains Carillon Proposal in Albany Lecture

ALBANY, N. Y., Nov. 21.—William Gorham Rice, who has suggested that a carillon should be erected in Washington, D. C., or near the National Capital, as a memorial to Americans who lost their lives in the world war, gave an illustrated lecture recently in Chancellor's Hall on "Carillons of Belgium and Holland." He described these famous bells, and the towers in which they were established, and said that of the fifty-three carillons of Belgium, forty-six had survived the war. Explaining the American proposal, he suggested that the memorial should contain one bell for each state or territory of the Republic. Colonel Rice, who has spoken on the subject in various cities, will repeat his lecture in Boston on Dec. 8. H.

## Montclair Hears Flonzaley Quartet

MONTCLAIR, N. J., Nov. 20.—The Flonzaley Quartet presented an interesting program in the local High School Auditorium recently. The program included Mozart's Quartet in D, the Pastoral from Ernest Bloch's Quartet in B, especially well received, and the Beethoven in D, Op. 18, No. 3. An extra was Pochon's arrangement of "Drink to Me Only with Thine Eyes." P. G.

## Nana Genovese Sings in Rutherford

RUTHERFORD, N. J., Nov. 19.—Nana Genovese, mezzo-soprano, had despite bad weather, a fairly large audience for the concert which she recently arranged at St. Mary's Auditorium. Mme. Genovese was rewarded with hearty applause for her singing of the aria from "Le Prophète," "Ah, Mon Fils," and songs by Warford, Russell and Rogers. One of her extras was "Mother Machree," which won the hearts of her hearers. Among the artists who appeared with her in this program were Gertrude Lauher, soprano; G. Interrante, baritone; Emil Borsody, cellist, and A. Paganucci, accompanist.

## Dunbar Company Gives "Robin Hood" in Newport News

NEWPORT NEWS, VA., Nov. 21.—The Dunbar Opera Company performed "Robin Hood" to excellent houses on the afternoon and evening of Nov. 16. Particularly effective work was done by Glenn Shauer as *Will Scarlet*, and Elsie Thiede as *Maid Marian*. Ralph Brainard in the title-rôle, and Harry Hermesen as the *Sheriff*, were also notable. May Valentine has trained the chorus well. C. F. W.

# PASSED AWAY

## Christine Nilsson

As MUSICAL AMERICA was going to press, a cable dispatch was received from Copenhagen, announcing the death in that city, on the morning of Nov. 22, of Christine Nilsson, one of the most famous prima donnas of the last century.

Mme. Nilsson was born on the estate of Sjöabel near Wexio, Sweden, Aug. 20, 1843, and made her stage debut as *Violetta* in Verdi's "Traviata" at the Théâtre Lyrique in Paris. She came to America with Max Strakosch in 1870, singing only in concert during her first season and first appeared in opera here as *Elsa* in "Lohengrin" the following year. She was the first soprano to sing in the Metropolitan Opera House, being the *Marguerite* in "Faust" at the opening of that theater on Oct. 22, 1883. She was twice married, first to August Rouzaud in 1872. He died ten years later and in 1887 she married Count di Miranda, a Spanish nobleman of considerable wealth. Mme. Nilsson appeared in public for the last time at a concert in London on May 11, 1891.

## May E. Hyde Torriani

May E. Hyde Torriani, known many years ago on the light-opera stage as May Douglass, died at her home in New York, on Nov. 19, in her sixtieth year. Mme. Torriani, whose principal successes were in operas-bouffes such as "Giroflé-Girofla" and "The Chimes of Normandy," was the widow of Carlo Torriani, an operatic conductor whose father, Angelo Torriani, had conducted for Adelina Patti in the early years of her career. She is survived by two sisters and one brother.

## Florence Dillard Hequembourg

RICHMOND, VA., Nov. 20.—Mrs. Florence Dillard Hequembourg, one of the most prominent violinists and teachers in this city, died here recently. Mrs. Hequembourg, who was a pupil of Sevcik and Ysaye, taught for some time in Ward-Belmont Seminary at Nashville, Tenn., and later removed to Richmond where she founded the Hequembourg School of Music. She was also one of the founders of the Musicians' Club.

## Edward H. V. Ball

MIDDLETOWN, CONN., Nov. 21.—Edward H. V. Ball, who was prominent in musical events here for many years, and founded the Old Guard Band, died on Nov. 15, in St. Francis Hospital, Hartford. He was the son of Mrs. H. E. Ball of Bristol. Mr. Ball, who was born in Middletown thirty-one years ago, left this city last fall to live in Bristol.

## Robert R. Bren

DENVER, Nov. 20.—Robert A. Bren, aged seventy-five, who had for several years been a familiar figure at all musical events in Denver, died recently in this city. Mr. Bren was local representative of a Chicago music periodical. His daughter, Marie Bren-Kraus, is one of the prominent singers of Denver.



## Atwell Suit Settled Out of Court

The suit brought against the Chicago Opera Association by Ben H. Atwell, for six months' salary as publicity agent of the company, has been settled out of court. It is stated that Mr. Atwell had received in settlement a sum satisfactory to both parties. Mr. Atwell is now publicity agent for the Shubert vaudeville interests in New York.

## Newark Stirred by Efforts to Stop Sunday Entertainments

NEWARK, N. J., Nov. 22.—Local musicians are disturbed over the attempts which are being made to close all motion-picture theaters and other entertainments on Sundays. The matter will be brought before the Grand Jury shortly. It appears that Sunday performances violate certain statutes passed about 1799, which prohibit traveling on Sunday except to church, and the playing of various games. P. G.

## New Hall for Music in York, Pa.

YORK, PA., Nov. 19.—Mae Ebrey Hotz, soprano, and Ellis Clark Hamann, pianist, of Philadelphia, in a joint recital on Nov. 10 under the auspices of the Matinée Musical Club, appeared in Gethsemane Hall, which was thus used for the first time for a concert. It belongs to Gethsemane Commandery, No. 75, Knights Templar, and its acoustic qualities were well spoken of by the artists. The program was well interpreted, and the audience was warmly appreciative. J. L. W. Mc.

## Keith Circuit Grants Free Use of Theater to Syracuse Symphony

SYRACUSE, N. Y., Nov. 20.—The Syracuse Symphony has been granted free use of the new B. F. Keith Theater in this city for a series of noonday concerts. The announcement was made recently by E. F. Albee, manager of the Keith circuit, that the organization would foster music in many ways as a part of its "Third of a Century" anniversary. Among its activities in other cities has been the sponsoring of a series of concerts in Providence, Mass.

## Homer Humphrey, Paul White and Norma Erdmann Heard in Boston

BOSTON, Nov. 20.—A recital under the auspices of the New England Conservatory of Music was given on Nov. 16 in Jordan Hall by Homer Humphrey, organist, and Paul White, violinist, of the faculty, and Norma Erdmann, soprano. Each artist gave a group of numbers, and as a finale all united in performing Sigfrid Karg-Elert's symphonic chorale, "Nun Ruhen Alle Wälder," Op. 87, for organ with violin and voice obligati. W. J. P.

Blanche Bloch, the pianist, who was to have participated in a Sonata recital with her husband, Alexander Bloch, well-known violinist, was stricken with appendicitis on Nov. 21 in New York. Mrs. Bloch's condition was reported as most favorable on Tuesday.

## New Pfitzner Opera, "Christofflein," Produced Successfully in Berlin

A new opera, "Christofflein," by Hans Pfitzner, whose work, "Palestrina," has proved continuously successful, was produced at the former Royal Opera, Berlin, on Nov. 19. The work, according to a copyright Universal Service dispatch, was "warmly received." It is styled a "Christmas fairy-tale opera," and the music of many portions, particularly of the overture, is described as the best Pfitzner has composed. The scenes are laid in a snowed-in fir-forest and in a fabled castle. Artot de Padilla created the title rôle, and Robert Stiedry conducted.

## Following the Song-Trail of the English Fair

Easthope Martin, Composer of Song-Cycles, Describes His Sources of Inspiration — Finds Earnestness in the Younger Composers of Britain — Co-operative Opera Project Arouses Interest in London

IF George Borrow is peculiarly the romancer of Romany, Easthope Martin, British organist and composer of songs, now on a visit to the United States, may be said to have a like field of his own tillage along the gipsy trail of the English fair. Mr. Martin brings with him an interesting account of phases of life in Great Britain, particularly as these relate to music. He indicates, also, something of the sources of inspiration for his song-cycles, several of which are well known here.

"The fair is a phase of life which I believe, has not the same traditional character in America," says the composer. "The followers of this combination of carnival and mart of shrewd bargaining are most of them of Romany lineage. They are, in a sense, a race apart; and their colorful vagabondage naturally furnishes excellent material for the artist. Something of the jollity of the holiday and the pathos, too, of the return to the grayer life, is what I have striven to depict in certain songs."

Among Mr. Martin's later works are "Five Masfield Songs," to lyrics of that poet; "Four Dedications," containing "All for You," a number that has found a place on American concert programs; "The Love Spell," and "High Days and Holidays." A narrative cycle for four voices and orchestra, "The Mountebanks," is to be presented in December before the New York "Bohemians."

"The song cycle, I understand, is a *métier* not cultivated in America to the extent of the single song," says Mr. Martin. "In Britain the fact is really the reverse. The great success of the Lehmann 'Persian Garden' may have had something to do with the prosperity of this form. Our publishers in many cases prefer a series of the sort to a separate number."

## British Music Thriving

Concerning the work of the younger British composers Mr. Martin expresses enthusiasm. "All these men are, I think, doing good work. I should be inclined to rate Holst's 'The Planets' as a great work of its sort. The Worcestershire Suite of Julius Harrison is also admirable in its utilization for pictorial ends of the folk-music of the country. Of Arthur Bliss, I feel, remarkable things may be expected. Then there is the chamber music of Frank Bridges, a logical successor of César Franck's method."

"Worthy of note, also, is the fact that the British 'schools' or individuals show comparatively few tendencies toward an eccentricity which occasionally marks the modernist! There is a difference, naturally, between saying the great things musically, and merely catching the ear with a clever elaboration or perversion of idiom. For, after all, music to have a permanent worth, must possess some type of real and unique beauty."

## Starless Opera for London

Concerning opera in London, Mr. Martin says great expectations are entertained in connection with the forthcoming season of the new co-operative organization. "The principal artists," he said, "when they acquired the stock of the Beecham company, were pledged to



Easthope Martin, British Composer and Organist, Now on H's Second Visit to the United States

restrict themselves to share-purchases of £150 each, and the chorus and the musicians to approximately one-third of that amount. The plan was, of course, to democratize the venture, and to prevent domination by any artistic personality.

"The performances are to be given with as well-balanced casts as possible. The idea is to give a good interpretation of the works selected rather than to demonstrate the personal prowess

of artists. The season will, consequently, be watched with interest, as the working out of a scheme to eliminate the 'star' system. The repertoire announced promises good things, the 'Ring' of Wagner being included."

This is not Mr. Martin's first visit to the United States, as he filled the post of private organist to the late Henry C. Frick seven years ago.

R. M. KNER.

## Unveil "Spiritual Portrait" of Enrico Caruso

A "spiritual portrait" of Enrico Caruso, the work of I. Mortimer Block, who sought to symbolize in the picture the enduring qualities of the tenor's art was unveiled in New York on Sunday by Mme. Fortune Gallo and Mme. Alberto Sciarretti. The canvas, forty by seventy inches, depicts a wraith with face resembling Caruso, rising from the grave. At the ceremony Cantor Josef Rosenblatt sang a prayer for the repose of Caruso's soul and Alberto Sciarretti and Platon

Brounoff played a series of instrumental selections. Mme. Johanna Gadske was present.

## Chaliapine Entertained at Reception

After his first concert at the Manhattan Opera House on Sunday evening, Nov. 13, Feodor Chaliapine was entertained at a reception arranged by Lazar S. Samoiloff at the home of Mr. and Mrs. George Bernard. Among the many guests present were Adamo Didur, Andres de Seguro, Maestro Roberto Moranzoni, Maestro Genmero Papi, Mr. and Mrs. Eugene Bernstein, the Misses Boshko, Josef Stopak, Mr. and Mrs. Arnold Volpe and many others.

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# MUSICAL AMERICA—SECTION 2

NOVEMBER 26, 1921

## Triumphal Progress of The Musical Alliance Is Acclaimed at Fourth Annual Rally in New York

Spokesmen for 750,000 Leading Musicians and Members of Clubs and Societies Indorse Achievements of Organization—John C. Freund, President, Demonstrates How Aims Have Been Realized by Increase of Music Throughout Nation—Conditions of Man Improved by Spread of Art—Enthusiasm Manifested as Alliance Prepares for New Year of Work

THE GROWTH and increase in strength of The Musical Alliance of the United States were clearly demonstrated by the large and enthusiastic attendance at the fourth annual meeting, which took place in Chalif's beautiful ball room on West Fifty-seventh Street, New York, on Thursday evening, Nov. 17.

Apart from the president's address, in which he clearly showed the influence that The Alliance was exerting through its membership all over the country, interest centered on the remarkable addresses made by members of other organizations, representing, with The Alliance, no less than three-quarters of a million of people in the musical profession and the musical industries.

When you have such eminent personages as Joseph N. Weber, President of the National Federation of Musicians, which includes all the orchestras, symphonic and otherwise, in the country; Mrs. Frances E. Clarke of Philadelphia, speaking for the great Federation of Women's Musical Clubs; Lorenzo Camilleri speaking for the great community chorus movement; Mrs. H. E. Talbott of Dayton, Ohio, speaking for the great movement to increase the scope and character of music in the public schools; Charles D. Isaacson, known for his wonderful work in giving music of the highest character free to the people under the auspices first of *The Globe* and now of the *Evening Mail*; A. Walter Kramer, speaking for the American composer and particularly of the work that has been done at the MacDowell Colony in Peterboro, New Hampshire; James P. Dunn of New Jersey, speaking for the successful efforts of musicians to get practical results from the politicians; Mrs. Sada Cowen, speaking for an altruistic group of men and women who are interesting themselves in providing means for worthy students who need assistance; Richard B. Aldcroft, President of the Musical Industries Chamber of Commerce speaking for the remarkable work that great organization has done, which is largely responsible for the tax on musical instruments involving over six millions having been finally removed; Dagmar Perkins, with her influential organization, for the betterment of our speech and the improvement of our diction, indorsed by some of the most prominent universities and colleges, and finally Mrs. Leila Troland Gardner, speaking for a number of clubs and associations, of which she is a member, you have that of value in the way of practical work being done which should command the respect of all musicians and music lovers.

It was after 8:30 when the President called the large meeting, at which there were many prominent members of the profession, of the industries, and some who had come from other cities, to order. He said:

### Great Progress Made by the Movement

This is the fourth annual meeting of The Alliance and as your President, I can report substantial progress in the aims for which The Alliance was originally established. As there are some here who have not been with us before, let me briefly restate these aims:

To unite all interested in music and in the musical industries.

To demand full recognition for music and for all workers in the musical field

and musical industries as vital factors in the national, civic and home life.

To work for the introduction of music with the necessary musical instruments in the public schools with proper credit for efficiency in study.

To induce municipalities to provide funds for music for the people.

To aid all associations, clubs, societies and individuals whose purpose is the advancement of musical culture.

To encourage composers, singers, players, conductors and music teachers resident in the United States.

To oppose all attempts to discriminate against American music or American musicians—regardless of merit—on account of nationality.

To favor the establishment of a National Conservatory of Music.

And to urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the cabinet.

The idea of such an alliance came to me as some of you may not know, after I had been out a number of years to arouse interest in music, and particularly to get at those who hitherto had regarded music as having no special place in human life and not even in a system of education. That it was all very well for those who cared for it, as one educator told me.

In such public work as I have done, which you may know has not been as a paid lecturer and also from my experience as the editor of the publications that I represent, I found that all over the country efforts were being made to support musical activities, ranging all the way from a local choir or band to symphony orchestras and the giving of opera. But there was nothing like concerted action. There was no central body. Everything was more or less spasmodic, irregular and so was lacking in that concerted power which can alone be effective.

The Alliance was enabled to secure in the very first year of its existence the cordial co-operation of something like 2400 members representing over 300,000 persons, for the reason that clubs and musical societies were under the by-laws only permitted to enter a single subscription. To-day, we have about held our own in membership, which is all the more notable for the reason that we have been passing through a grave business and financial crisis.

It will be apparent from the character of The Alliance that much of its work had to be done through the members in their various localities and without a brass band accompaniment, so we must look to the general results accomplished as indicative of the value of its work,

indeed of its right to exist and deserve continued support.

### Practical Results

If the question be asked what particular results has The Alliance accomplished, let me say that if you will only go back a few years and contrast the musical activities of the country, the support given American artists and composers, the scope and character of music in the public schools, with the conditions to-day, you will be answered. Contrast the programs of our symphony orchestras to-day with those of a few years ago. You will find the compositions of Americans on them. Contrast the number of American singers in our great operatic enterprises and the number that there were only a few years ago. Contrast the programs even of the foreign artists with what they were a few years ago. Contrast the movement for opera in English with the situation but a few years ago. Contrast the number of symphony and other leading orchestras with the number but a few years ago. Contrast the character of the music in the public schools to-day and what it was but a few years ago. Contrast the number of bands, community choruses, pageants with what it was but a few years ago. Contrast the attention paid to music by the daily press to-day with what it was but a few years ago. Here let me mention the giving of free concerts inaugurated by Mr. Charles D. Isaacson. Everywhere you look you will find music coming into her own, as a great vital, humanizing, uplifting power.

Working on similar lines there have been other worthy organizations, notably the Musical Industries Chamber of Commerce and the Federation of Women's Music Clubs.

During the past year, your President has spoken at a number of public occasions in various cities besides New York and has addressed something like 100,000 people, not to speak of the half a million he has spoken to in over 100 cities since 1913, thereby bringing before the public the whole question involved in the power of the cultural influences, especially music, in dealing with grave questions such as labor unrest, the Americanization of the alien population and particularly the furtherance of the movement for the establishment of a National Conservatory of Music and a Ministry of Fine Arts, so that we may acknowledge and support our own talent and not let it starve in our midst while we expend fortunes on foreign genius, no doubt deserving. You should have heard the shout that went up when I asked some 6000 people in the Hippodrome recently, where they stood on this question.

### Prominent Persons Interested

We have been enabled to secure the good will and co-operation since I last had the honor to address you of some of our most prominent public men. Only the other day, I got a very enthusiastic letter from Julius Kahn, the well-known congressman of California, who sent us a very able article on how music can influence the everyday activities of the nation, accompanying it with a most gracious expression of good will.

In addition, we have to-day, the good will of the Hon. William G. McAdoo, who is heartily in sympathy with the objects of The Alliance—so are Senator Capper, Secretary Hoover, General Wood, Senator Furnald, Senator Owen and Congressman Pell. We have the good will of the President and Vice-President, of Congressman O'Brien. We have printed articles and letters indorsing the movement and power of music from some of the most prominent men and women in the country. Hon. James J. Davis, the Secretary of Labor, wrote an article which we printed in which he said that when sweet music enters the workman's door then discontent flies out of the window.

Let me call your attention to the fact that our former second vice-president, Prof. Hollis Dann of Cornell University, is now actively engaged in revolutionizing the system of musical education in the schools and in the institution of a community chorus in every town and village in Pennsylvania, so that that state to-day leads in the recognition of the value of music in the public school system.

In another direction, The Alliance can fairly claim that it was of service, for you have no doubt noticed that during the present civic administration there have been more public concerts given free for the people than ever before. This resulted from the fact that I was enabled through the efforts of Hon. Murray Hulbert, formerly Director of the Port and recently elected President of the Board of Aldermen and through the efforts of the Mayor's secretary at the time, Mr. Whelan, and the efforts of the Mayor himself, to bring about an entire change in the attitude of the civic administration.

It should interest you to know that the former mayor, the late Mr. Mitchel, had reduced the expenditure for public music from sixty thousand to sixteen—a mere nothing. This has been somewhat restored to nearly the original figure by the present Mayor. It was through the present Mayor and the agitation we made that Hon. Philip Berolzheimer, a wealthy and public spirited man, now City Chamberlain, has been lavish in his expenditure and his support of what some of us at least consider a boon, for free music for the people in the parks and piers in the summer and school auditoriums in the winter. Great aid, too, was given by Commissioner Hulbert.

### Getting into Field of Practical Politics

The time has come when through the efforts of The Alliance and other bodies, the question of the recognition of the value of the cultural influences, especially of music, is getting into the field of practical politics. That I believe is the most important piece of news that I have to give you to-day and this will appear presently when I shall ask certain of those who are present to tell you where we are in this most momentous question, for it should occur to you, those of you who are interested in music as an art that unless we as a nation develop on cultural as well as material lines, we shall with our acknowledged leadership to-day in world affairs lead all peoples downward instead of upward.

If the United States is simply to stand for material prosperity, for having the largest amount of gold, for having an ever-increasing population of industrious and enterprising citizens, for wonderful discoveries in inventing new appliances, new methods of manufacture, for developing vast industrial plants, while at the same time the love for all that goes to make life sweeter and better is still in its infancy, then the very grave question arises as to whether our democracy is of that kind as to commend itself to other nations.

If only a few of us work together, hold together and co-operate with the other worthy organizations which are striving for practically many of the ends to which we are committed, we shall go far, but it must never be forgotten that in order to accomplish the desired results, especially in the way of enlarging the scope and improving the character of music in the public schools, and in the way of recognition of the value of music by our state and national governments, we have to arouse public opinion, for officials know nothing but the power of the vote. You cannot make a frontal attack upon them. And here let me add that it is of the greatest importance that members of The Alliance, indeed all who vote, should find out not after a candidate is



elected where he stands, but where he stands before he is elected with regard to all these momentous questions.

### Music in the Factory Life

Before I close, let me state that great progress has been made in one direction, which I consider of grave importance and that is in the introduction of music into the factory system, not alone during the lunch hour or afterward to afford recreation to the worker, but positively during the factory hours. If you think for a moment you will realize the tremendous evolution in industry which has passed, not only from hand labor to the factory system but to an entirely different factory system from that which existed but a few years ago.

Through our inventive genius we have taken the great burden of labor from the back and hands of man but in doing this, with our wonderful specialized labor saving machinery, we made the work monotonous, soul depressing. You go into a factory. There sit rows of girls behind machines, their work confined not to doing but to watching some little operation. You go into another factory where men stand before machines, guiding them, again in some small specialized operation, so that by the end of the day all the pep is gone, the desire to live, and thus they are ready material for the anarchist and Bolshevik, who ask of them "What are you getting out of this?"

But with music in the factory where the noise of the machinery permits, the mind is on the music, and the laborers, men and women, when the day's toil is over have still the spirit, the energy for life in the home and for that healthful recreation in which music must ever have a leading rôle.

I shall ask for your continued good will and support, especially as I cannot be much longer with you. Having long passed the allotted three score years and ten, I must soon yield to others the duties and the work that I have endeavored to perform to the best of my ability and with such strength and time as were within my power.

At the conclusion of his address, Mr. Freund was warmly applauded.

### Voices from the Dead

The President then asked those present to listen to voices from the dead, as follows:

"I wish to join The Musical Alliance of the United States and to express my sympathy for its aims. I am particularly interested in the purpose to establish a Department of Fine Arts in the national government, because this means official recognition, such as exists in all the countries in Europe of the value of music in life."

It is signed Enrico Caruso. Here is another:

"Everything which tends to promote an interest in music, an appreciation of its value, has my warmest sympathy. For that reason I am glad to ask you to make me a member of The Alliance. I have read its aims, with which I am heartily in accord. It is a great movement. I wish it all success."

That letter is signed Cleofonte Campanini, the late manager of the Chicago Opera Co.

### American Federation of Art Enters Movement

Here is a letter which I consider of great importance. It comes from that most distinguished artist, Joseph Pennell, announcing to me that the American Federation of Art has passed a unanimous motion to advocate the establishment of a Ministry of Fine Arts, also that the College Art Association has done the same.

### Commendation and Support from Distinguished Persons

Here is a letter from the former mayor of Baltimore, James H. Preston, under whose auspices the Alliance was first established. He says: "Please command me in any way you desire to help this very admirable purpose."

Here is a letter from Murray Hulbert, recently elected President of the Board of Aldermen that urgent business in Washington and after that an important waterway convention in Savannah prevent him from being with us, but that he will do all in his power in the responsible position which he will now hold to help to provide concerts free for the people on the recreation piers and parks. Anything, he writes, that makes for bringing the best music to people who

would otherwise be denied it, has his earnest support.

Here is a letter from Fortune Gallo, the well-known manager of the San Carlo Opera Company, who writes that the practical need of an alliance of musical interests is so obvious in America that it should require no argument.

Here is a letter from Dudley Buck, well-known musician, who writes: "My interest in The Alliance is keen and I am only one of many musicians, who appreciate what wonderful work has been done. If we could have a Minister of Fine Arts and a National Conservatory of Music, it would certainly be a big step forward."

Here is a letter from Josef Stransky, who regrets that as he conducts to-night opposite to us, he cannot be with us. He says: "Best wishes for the success of your undertaking, with high appreciation of the splendid work the Alliance is doing under your leadership."

William C. Carl, the eminent organist would be with us but for a professional engagement. He writes: "Best greetings and congratulations on the splendid progress you are making for the betterment of music and musicians in America. Our organists appreciate the part you have taken in their behalf."

Henry Hadley writes regretting that he is conducting to-night and so cannot be with us and would have been most happy to have come and "done his bit."

Perhaps as important as anything else is a letter from that distinguished statesman and presidential possibility, the Hon. William G. McAdoo, who writes that he agrees with us absolutely and that we cannot give too much dignity and importance to education. He thinks it should be comprehensive to include music, literature, the drama and fine arts.

Here is a letter from our old friend, Cornelius Rybner, formerly of Columbia University, wishing us Godspeed and here is a letter from Giulio Gatti-Casazza, the well-known impresario, who expresses his interest and congratulates us upon the organization of an institution destined to accomplish a splendid work on behalf of the cause of Musical Art in the great western republic—"the Europe of the Future," as he calls it. He says he considers it an honor to have been one of The Alliance's first members.

Here is a letter from a little lady from Cincinnati, who writes how she has been helped. She is the blind composer, Florence Golson, who obtained a prize at the convention of the Ohio musicians at Oxford last year.

Here are telegrams of good will from Percy Grainger, from Alexander Russell, from Maurice Halpern of the *Staats-Zeitung*, from Alexander Lambert, who is heart and soul with us and would have been with us but he is sick in bed. Here is a telegram from that most distinguished teacher, Mme. Von Ende, another from Marguerita Sylva, the noted prima donna, who is singing in Washington.

Here is a letter from Senator Arthur Capper indorsing us, from Edouard Albion, who has given those excellent performances of opera in English in Washington. Here is a letter from Dr. Henry T. Fleck of Hunter College, who has done such notable work with his orchestra as an educational force. Here is a letter from the former Governor of Tennessee, that he is in sympathy with us and will do all he can to further the cause of music in the public schools in his State.

Here is a letter of deep appreciation and interest from the Plainfield, N. J., Symphony Orchestra. Here is another letter of appreciation from that most noted and lovable woman, Maud Morgan, the harpist, another from Florence Macbeth of the Chicago Opera Association. Here is a letter of commendation and good will from the great Auer. Here is a letter I received from the late Governor Hammond of Minnesota, who expresses his great interest in the work we are doing. Here are letters of good will and appreciation from our distinguished composer, Stillman Kelley, and from Giorgio Polacco. Here are letters of indorsement from the former Governor of Pennsylvania, Martin G. Brumbaugh, who, you may remember, at my instance issued a proclamation which is historical for it is the first proclamation ever issued regarding music by the governor of a great State.

Here is a letter from Frederick Schlieder from Washington that he is with us in spirit if he cannot be with us in person to-night. Here is a letter from Senator Fletcher expressing good will and appreciation, another from former

Judge of the Supreme Court, Edward J. McGoldrick.

### Where the Alliance Helps

And from all this mass of correspondence, let me take just two more; the one which illustrates the work of The Alliance in one of its many directions is from Henry Lefkowitz, director of the Beethoven Musical Society, an organization on the lower east side, composed of young musicians, and which gives concerts to the poor over there, doing a remarkably altruistic work, expressing his recognition and appreciation of help, and finally here is a letter from H. Iwaki from Hamamatsu, Japan, in which he informs us that the influence of The Alliance has reached that wonderful country, where it has resulted in the establishment of an organization on lines similar to our own.

### Treasurer's Report

The President then called for the reading of the treasurer's report, which showed that there were some 2271 members in the organization representing, as has been said, between a quarter of a million and 300,000 persons, as the clubs and organizations under the by-laws of The Alliance can have only one membership. The report also showed that the deficit had been reduced, that there were no unpaid bills, that the expenses were of a very modest character, there were no charges for rent or services of officials and that with the cash in hand and the amount due from members, there was a substantial balance.

### Poor Condition of the Working Musician 50 Years Ago

In announcing the next speaker, the President said that when he first came to this country fifty years ago the condition of the working musician was almost abject. Wages for the members of orchestras were so low that they could barely live decently, even when giving some lessons on the side, and it was not until the musicians were organized that their condition became even tolerable. The President then said that he would call upon a man who had been head of the great Federation of Musicians in this country for many years, a man who by his wisdom, his wonderful tact and his patience had been enabled to bring harmony out of discord in the relations between the musicians, their managers and employers and who stood out not as a radical but as a conservative, whose work deserved recognition even from those who were not favorable to the cause of organized labor.

### President of Musicians' Federation Indorses Movement

Mr. Joseph N. Weber, first vice-president of The Alliance, as he rose was received with great cordiality. He said in part:

I want to thank the chairman for his appreciation of the president of the American Federation of Musicians and if there be any truth in it at all, I can only answer by calling to the attention of The Musical Alliance the fact that the success of an organization rests on the efforts of a few men who are its leaders, and that is absolutely true of The Musical Alliance. The honor I have of being its first vice-president is nothing but the effort of Mr. Freund.

It is his mind which gave birth to the organization. It is he who saw the possibilities and the needs of the musicians who were not banded together. It is he, who realized that a grand and glorious country, the leader in all the other activities of the world, lags behind so far as the fine arts are concerned. It is he who called to the attention of the public at large that we were dependent upon the old country for everything that is musical, and as a result, through the culture of the foreign artists in this country, the talent and genius in this country were stifled and had no opportunity to develop. It is through him that the American Federation of Musicians, which is now over a generation old, was aroused to the material needs of the musicians of the country, of the men who composed your bands and orchestras, your symphony orchestras, opera orchestras.

So Mr. Freund determined that this country should be made absolutely independent in everything musical of the old country, that we should give opportunity to our budding genius, and that is what Mr. Freund and The Musical Alliance are doing now. You are really doing something for culture, and when the history of fine arts will be written, the name of Freund will appear in golden letters in that history. I say this with-

out fear of contradiction and I am not a man that is wont to compliment anybody. For the last twenty-five years and until a few months ago, I was in one of the greatest upheavals in the musical world—a fight against the radicals who tried to move our headquarters to Moscow.

Now, if we have a Ministry of Fine Arts created in this country, it will be largely due to the efforts of Mr. Freund, who has advocated it for so many years, and it is now up to The Musical Alliance to make among the Senators and Congressmen what is needed in the way of propaganda.

One Congressman, whom I asked whether he was in favor of a Ministry of Fine Arts and a National Conservatory of Music, said that he regarded music in the nature of a joke. Can you imagine what this leading light in the halls of our legislature must have known of music to have spoken as he did? But thanks to the efforts of The Alliance, the question is now understood and The Musical Alliance is in a great way responsible, and it is only a Musical Alliance which can bring about a National Conservatory of Music, and one that is really national.

Now, ladies and gentlemen, in behalf of all the musicians, the musicians' labor unions, I wish to ask for your co-operation to make The Musical Alliance of the United States successful in its undertaking. You cannot fail, and as to your worthy chairman, I want to say that I hope to greet him as the President of your organization for many, many years to come.

Long continued applause greeted Mr. Weber at the close.

### A Little Side Light

"Just as a little side light," said Mr. Freund "on the work we are doing, let me quote you from a letter that has to-day come to hand, in which Thomas Hill of the *Evening Journal* of Wilmington, Del., writes:

"It is with a great deal of pleasure I am able to say that you have shaken Wilmington, musically, to such an extent that the Mayor has actually named a Municipal Music Commission, and has made your correspondent a member thereof. You are doing wonderfully well. So is MUSICAL AMERICA."

In introducing the next speaker, the President stated that one of the important questions which naturally came up with regard to The Alliance and the work of the affiliated organizations was what definite steps are being taken to bring about at least some of the aims for which The Alliance stands.

### The Situation in Congress

"So it is my great pleasure to-night," said the President, "to inform you that not only has the great National Federation of Women's Clubs taken up this question but has delegated as an active representative of propaganda for this purpose one of the most public-spirited and distinguished women in the United States. I allude to Mrs. Frances E. Clarke of Philadelphia, who is director of the Department of Education in the Federation and is also head of the Educational Department in the great Victor Talking Machine Company. She will tell you exactly what steps have been taken with regard to getting bills passed by Congress with regard to the establishment of a National Conservatory of Music, and will also inform you as to their character and the provisions which they contain."

This is indeed a very auspicious and delightful occasion, said Mrs. Clarke, and I am grateful for the opportunity to represent here another national organization devoted wholly to the interests of music in this country.

A few years ago, no one thought that the time would come when the musicians and the musicians' organizations would ever reach the place where they would come together, work together.

It has fallen to me to represent also the great organization of the supervisors in the public schools. There are some ten thousand supervisors doing the work that your President has commended so highly, that of taking work from the root, of the children in the schools.

The establishment of a National Conservatory has been put before you and I know what this whole organization, especially through the efforts of your renowned and veteran President, has been doing for a long time for the establishment of a Conservatory that should have national recognition of the value of music.

However, not very much had actually been done to bring it about. As you know, bills were introduced many years



ago, which had their little day and died and were never heard from again, but recently there has been definite action.

Three or four years ago, a gentleman of New York, an engineer, I believe, took it upon himself to see that something should be done about the matter and rearranged the old bills and secured the introduction of the bill into Congress, and also secured the attention of Senator Fletcher of Florida.

I was called to the hearing on that bill on Dec. 18, 1919. As soon as my attention was directed to the bill as it then was framed, it was easily seen that it was too long, it busied itself about things irrelevant. As soon as that hearing was over, I discussed the matter with Mr. Hayman and arrived at the decision that revisions were necessary.

### National Federation of Music Clubs Takes Up Movement

In ten days after the National Music Teachers' Association convened in Philadelphia, some fifteen people, among them the leading musicians of the country, got together to give their best thought as to what the bill needed and revisions were proposed. Among that number were Mr. Sonneck, Mr. Farnsworth, Mr. Erb of Illinois and others of the same high standing. The work was left to a committee consisting of Mr. Sonneck, Mr. George Pound and your speaker, and the general committee of the National Federation of Music Clubs took the work upon their shoulders.

A copy of the bill was forwarded to Mr. Hayman, who immediately accepted the greater number of our proposed revisions, cutting out the proposition for the branch conservatories. It seemed to that large group of musicians, that we had better get a conservatory and let the branches follow afterward, so that all this was stricken out and a number of other improvements suggested, the principal one being that whereas in the original bill the management was left in the hands of a director-general, it should be provided with a board of regents, consisting of the President of the United States, Vice-President, speaker of the House of Representatives, chairman of the Committee on Education and Labor of the Senate, and chairman of the Committee on Education of the House of Representatives, and this board of regents should in turn appoint a director-general to carry on the entire work, in the way of selecting sites, building, organization, etc. It seemed to that large group of musicians that it would be better to divide the responsibility, that it would be more democratic, more American, if in the management of our educational institution we had a board of directors. So that was the principal point in the revision, when it was submitted to Mr. Hayman, who agreed to nearly all of the revisions save that one point. In order to save the bill from the usual untimely death, Senator Fletcher re-introduced it on Feb. 9 of the present year in the form I have just sketched, with the single exception of making the proposed board merely advisory and giving to the director-general as before the entire control. That has seemed to the committee from the National Federation of Music Clubs, and seven other large national associations before whom I had the pleasure of presenting the matter, to be unwise. The matter was presented to the National Music Teachers' Association at its last meeting in Chicago last Christmas. The matter was presented also to two organizations in New York City and in Chicago, which were especially organized for propaganda for the Conservatory of Music.

### Indorsement from National Council of Women

In St. Joseph, the representatives of these large national musical associations came together and elected a working committee to look after the progress of the bill in Congress. Your speaker was elected chairman of that committee, and this last Tuesday had the pleasure of presenting the matter to the National Council of Women, representing some half a million, and they in turn also heartily indorsed the movement. The National Federation of Music Clubs have discussed it at three different meetings and have become more and more enthusiastic about it. We must follow the matter to its final conclusion.

George Pound, legal counsel of the Music Chamber of Industries is in Washington at the present moment and has secured from Senator Fletcher a promise that a hearing will be given the bill in a very short time. I hope and trust that that hearing will take place very shortly after the reconvening of the Senate on Dec. 5.

For your information, I should like so much to have you know exactly what it is we are talking about and so hope for your full and complete indorsement and co-operation. It is a marvelous thing, the coming together of these great national organizations upon this one great idea, which you have had in mind many, many years; which has been one of the corner stones of your association and has become so to the others.

### The Bill Described

The first paragraph of the bill, which had reference to where the Conservatory should be established, has been entirely stricken out, leaving it entirely to the management later on.

The second paragraph, which I think you would like to know reads as follows:

Section 2. That the National Conservatory of Music shall be under the control of a General Board of Regents consisting of the President of the United States, President of the Senate, Speaker of the House of Representatives, chairman of the Committee on Education and Labor of the Senate, and chairman of the Committee on Education of the House of Representatives.

Section 3. The General Board of Regents shall appoint a Director-General and a Board of Directors, such appointments to be non-partisan. The Director-General shall be a professional musician of high standing and achievement, with administrative capacity and executive ability and of good character. The Board of Directors shall consist of fifteen members as follows:

Five members shall be professional musicians of high standing and achievement, five members from musical organizations, and five members eminent educators, or other persons of high character and administrative capacity.

The terms of office of the respective members of the Board of Directors shall be for a term of five years, except that at the time of organization three members shall be appointed for one year, three for two years, three for three years, three for four years, and three for five years, respectively.

That the General Board of Directors shall have power to select sites and purchase or accept by gift the necessary grounds for the purposes of the conservatory or to accept funds or donations for the purpose of erecting and maintaining such conservatory or its branches.

That the Board of Directors shall have full power and authority to conduct all the affairs of the conservatory, and shall have power and authority to establish by-laws, rules and regulations for the conduct and control of its officers and employees and shall have power to establish rules and regulations governing the employment of all officers, aids, and employees necessary for such a conservatory, or rules governing the appointment of the Director General, and fix salaries of all officers and employees of the conservatory, and shall have power of removal of any officer or employee of the conservatory, the Director General, and members of the Board of Directors in accordance with the rules and regulations adopted by said Board of Directors.

All officers and employees of the National Conservatory shall be citizens of the United States, except that teachers and lecturers who may be subjects or citizens of foreign countries may be invited to give courses of instruction and lectures.

The main point of difference is whether the management shall be in the hands of one director general or whether it shall be in the hands of a board of fifteen members, consisting of five professional musicians, five representatives of musical organizations such as yours and five business men and the general music loving public.

Now there are two great appeals for the establishment of this conservatory, first, the power to help the child of genius. The other need of the art is the super-university which shall take post graduate work, the work of your schools and universities, and receive the seal of approval of the government of the United States. As your President has preached in all parts of this country: "Why send our talent to Europe? Why not put in this country a seal of approval?" and so it is hoped that this conservatory may be pushed forward to a real accomplishment.

### Nothing Can Stop it

If we all try, nothing under Heaven can stop it. If all the musicians in this country will simply say, "We must have a Conservatory of Music," Congress will not dare do anything against it. Music is coming into its own. I doubt whether there will be found any among Congress-

men and Senators who will dream of opposing this bill when it comes before them. But it means one thing. All the musical forces of the country must stand together and I am hoping and trusting that your splendid organization that stands for so much, will keep on working for the upbuilding of music in this country.

Mrs. Clarke's notable and informing address was greeted with prolonged applause.

### The Community Chorus Movement

The President then took up the question of the great movement which had swept the country in the way of the establishment of community choruses, which brought old and young, rich and poor, people of all nationalities and creeds together and so accomplished more than merely aiding the cause of culture. It went far to break down these unfortunate prejudices of race and religion which were among the causes that had led to the Great War.

As was known, the early efforts of these community choruses which included the song leaders that went among the troops in the camps in this country and abroad, were devoted to singing the old time melodies and songs, but later there had come an evolution, an idealism, and there was no more distinguished exponent of such idealism than Lorenzo Camilieri, the noted founder and leader of the People's Liberty Chorus of New York, who will speak on that subject. Let me add that Mr. Camilieri is unique in that he is not merely teaching the people to sing but how to sing and is also introducing them step by step to the best there is in music.

### What the People's Liberty Chorus Has Done

A few days ago, your President, said Mr. Camilieri, who apologized for his English, saw the work we are doing at the High School of Commerce.

Community singing is a very good thing to start to raise the interest of the people, but it must not stop there. If it stops there, in bringing a few people together, it is not worth while. It is necessary to get into the educational point of it, that the people must be taught to read music from notes. I feel this way about music sung by the people and you know it is not necessary for the people to have beautiful voices to aspire to express themselves by means of their own voices.

During the six years of my connection with the People's Liberty Chorus, some of the people did not have an idea of having a voice and people that do not know a great deal of music can be educated to it. The people must be educated, and the element needed is patience. Humanity to-day is impatient. People must stop and think a little and see that they understand what is before them in the first place before they jump into the second place. They see nothing—they understand nothing. They imagine that they see, that they understand, and they do not.

It is true we are becoming sophisticated in music. We are losing the sense of beauty in music by becoming more sophisticated. We must hear constantly all we know. I have had the privilege of talking with great musicians, and conductors, and of one of them I asked: "Tell me the truth, do you always play what is written?"

"Mr. Camilieri," said he, "I assure you we do not play what is written, just for fun, and the people do not understand." And that is true.

I want you all to get a love for education, above the sophistication that to-day is cursing the world. The generation in which we live is living under the influence of the sickness of the last thirty or forty years before the war.

The most important thing of the world to-day is the child in the school. I do not see any other solution for the future generation.

And now I will tell you something of our People's Liberty Chorus of New York. We take the man or the woman from the street. They can come. They are welcome. Everybody is welcome. They make an application—if they don't read notes, we do not send them away. We educate them in a way which seems to be pleasant. We do not teach music from the dry point of view.

The Musical Alliance that you represent and the object that Mr. Freund has been fighting for all his life will be accomplished much quicker than you imagine, because if it comes from the people, you will get it. If it came from the professional people, others would always be suspicious that the professional people want it for themselves.

I know life in New York. I did not

know one single person when I came here. I have knocked at one professional's door after another. Not one would open it. So I finally picked up just a dozen young ladies from the Young Women's Christian Association and it gave me a chance to start to teach them music and thus I have worked six years until to-day to interest the people in music. In the beginning it was difficult. The professional people will not take any interest in masses of people singing a couple of songs. We must, therefore, raise the standards of the people to interest the professionals.

After six years of work, we had the honor of Mr. Freund speaking at one of our demonstration concerts in the High School of Commerce. Mr. Freund had seen for himself what we are doing. I came to the conclusion that I was right in getting people like Mr. Freund attracted to this, and now I feel happy that with the support that Mr. Freund has given to this movement, we will achieve one beautiful thing in New York City, that atmosphere of artistic calm, of beautiful reaction, in which we will all live happily. There will be a time when the people who have no professional thought in their mind will sing and play just for the purpose for which music is for.

And I would like to ask you to come any Thursday evening to call and meet us and see at the High School of Commerce just what we are doing. We want you to do this so that you may instill this thought to all the people, so that the idea may grow great for the benefit of art.

Long and continued applause followed Mr. Camilieri's very able and interesting address.

### Music Must Be an Integral Part of the Public School System

"Whatever the differences of opinion you may have," said the President, "with regard to methods of tuition, the establishment of a Ministry of Fine Arts, the manner in which the National Conservatory should be run, how constituted, how financed, you will all be in agreement, I am sure, that, in order to make this a really musical country, we must begin with the children, and that means, logically, that we have to get music recognized to the full extent in our public school system."

"I know no one who is more competent to speak on this question than the lady who will now address you, and let me add, that not only is she a woman of wealth and high social position, but she is the most distinguished patroness of music and the arts in her great State. She will tell you what has been done in a practical way in the grammar and high schools of her native city of Dayton, Ohio. It gives me great pleasure to introduce to you Mrs. H. E. Talbott, who has specially come here to speak to you."

I appreciate immensely, said Mrs. Talbott, having the opportunity to speak to you all. Your President struck the keynote, that the solution of our great problem throughout this country lies in the public schools. I bring you greetings from Dayton, Ohio, where I think we have accomplished very great things.

About fifteen years ago, a far-sighted fine woman concluded that she would have a little girl play the violin as another little girl played the piano, and out of that thought has grown our public school orchestra system. And now we have in Dayton between six and seven hundred children playing musical instruments in our public schools. Every school in Dayton, but two, has its orchestra. The Paterson School, in which I am particularly interested, has thirty-eight little children playing instruments in the orchestra, and they play good things. They are educating themselves in all good music. They play "Tannhäuser" and little adaptations that have been arranged for them. They have been enthusiastic in their symphony orchestra work, and what is true of that school is true of the other schools of Dayton.

It seems to me that this is where our great work lies. It seems to me that it is a great work for The Musical Alliance to do, to build up not only the musical talent, but to educate the taste and the appreciation in the child.

We have arranged for all the children in our orchestras to hear our symphony concerts and you would be amazed at the way these little things drink in the music.

Then I should like to tell you of what has been done in our larger orchestra. The children in the grade schools have their orchestra, the high schools have their orchestra, and now we have a civic orchestra made up of the musicians in the town and the girls and boys who have graduated from the high school, and now this little civic orchestra has between



fifty and sixty members, and they are so interested in their work that they pay twenty cents for rehearsals when they are there and thirty cents when they are not there. And they are mostly always there. They are paid for their playing one hundred dollars which goes not to the members of the orchestra but into their treasury and with that they buy their music and instruments and pay for the lessons of men and girls who want to learn some unusual instrument and who have not the means to pay for it.

Now I think The Musical Alliance, which reaches every place in the country, could bring about such activity and such appreciation as we have there. It seems to me that it is a great opportunity.

I hope if any of you come to Dayton at any time, we shall have the pleasure of letting you hear our orchestra and letting you see the remarkable things that we are doing.

I appreciate immensely what I have heard of the worthy things being done by The Alliance and I would like to have all of our Dayton activities associated with your work.

Mrs. Talbott received a great welcome.

### Free Concerts for the People

Some few years ago, a young man, a musician and idealist, not all of them are such, after investigation came to the conclusion that not two per cent of our great population in New York—it no doubt is the same in other cities—were sufficiently interested in music to go to hear a musical performance of any kind, the President said. This young man determined to remedy this and so formulated a scheme by which free concerts for the people should be given, at which noted artists and musicians should appear, and so by introducing good music, and by giving a sample of what good music is, how it can appeal to those even who are not musically educated, a larger public could be created for music.

He took his undertaking to the conductors of the New York *Globe*. What followed, you know. A notable series of concerts was given under the auspices of that noted and enterprising sheet. Over sixty centers were established in the three years Mr. Isaacson conducted the enterprise and over two million people attended.

The work is now being carried on, as you also no doubt know, under the auspices of the New York *Evening Mail*, which, with commendable enterprise has gone far to carry this fine work, so greatly needed, still further.

Let me add that some 2000 or more of our most noted artists, singers, players, have been only too willing to co-operate with Mr. Isaacson.

I have a thought, said Mr. Isaacson, which I wish to present to The Alliance and that thought is this: that what we have been doing in New York, known as *Evening Mail* free concerts, has been a certain work in the education of the masses who have not been interested in music, a work which has induced the musicians of this city, most of them, to giving of their service of their art, in the great cause, giving so far over two million dollars of their service and reaching over two million people in the city. This work has been successful because the idea is right and because so many have co-operated.

### To Nationalize the Idea

If this has been done in New York City, I feel it can be done in the United States, and now Mrs. Talbott has interested herself in the work of nationalizing this idea. She has gone so far as to plan a delegation which is to organize a national committee under the special direction of the President of the United States with state chairmen all over the country. She brought me yesterday some very interesting news that the plan is to be a success and that in time the President of the United States himself will appoint the committees all over this country.

The thought in my mind is that The Musical Alliance, if it is so minded, can make itself part of such a national effort, which aims not only to organize musicians but painters, sculptors and writers, to reach that population of the United States, which seemingly is not interested at all in fine music, fine painting, sculpture and literature. I know if we enlarge the work that we have been doing, with the musicians of this city, with the musicians of the country, that in the course of a few years, the entire attitude of the United States will have changed. It has already changed in the city, and I know that it isn't simply a question of spreading music and the

other arts, but of making a new mark with ideals that will make our nation all that we have hoped it to be.

### Make the People Want Music

And speaking of the musical idea, this must appeal to the musicians here to-night. The only way to make a field for musicians is to make people want music and the way to make people want music is by giving them some of it. You cannot expect them to know what opera is unless they hear some of it. We cannot possibly expect the average business man to put aside his show of the night where he can sit in the first row and rest his tired brain to go to a recital unless he sees that it is interesting and worth while.

And the thought that I had in mind was that a committee be appointed by the President of The Alliance to formulate ways and means to spread this idea and possibly to join with that national association yet to be named, which Mrs. Talbott is organizing in Washington.

Let me add, that in the giving of free concerts, we have been able to secure the most cordial co-operation from the President of The Musical Alliance. I have always felt for some reason or other more or less that the movement that we are carrying on is somehow or other under the informal auspices of The Musical Alliance.

### The American Composer

There is a personage in the musical world, whose very existence, some, and I include here certain of our leading critics, refuse to acknowledge, the President next observed. They not only believe he isn't, but that he never will be. I allude to that supposedly mystical person, the American composer. We are finding out that he does exist, now that we are beginning to give him a hearing.

Are we to suppose that a nation which leads in enterprise, in invention, in material wealth, in industry, in commerce, has made notable progress in literature, in the arts, a nation with forty per cent of its population of foreign birth or descent, is impotent when it comes to musical composition?

Now there is present to-night a young man, who has shown notable talent in the songs that many of the artists sing and whom I call one of my boys, for he is one of my boys, who give you your *MUSICAL AMERICA* and your industrial paper, *The Music Trades*, every week. His name is A. Walter Kramer.

It has been my good fortune, said Mr. Kramer, for something more than a decade to be intimately associated with the progress of musical endeavor in the United States. In that time I have observed closely the various movements that have, as it were, culminated in making the position that music occupies in American life an important, instead of a subsidiary, factor. The work which our honored president, Mr. John C. Freund has done, in bringing before the American public the achievement of American musicians, is far too well known to make it necessary for me to attempt here to review it. He has labored indefatigably for the recognition of native art. And to-day, happily, it is recognized not only by our own people but also in Europe, where performances of American artists and the hearings of American compositions are no longer infrequent.

The native composer has in some ways had the hardest of roads to travel. For in his own country the "old-line" critics of many of our daily newspapers, contended for many years that the American composer did not exist. When his works were performed from time to time they gave them little notice, and far less attention than the performance of a foreign work; and only on the rarest occasions was a good word spoken for him. That day is passing; in fact, I may say, it has passed. And although some of these commentators, who still occupy their posts, may be reckoned among the least appreciative of native musical effort, there is fortunately a new group of men at work who believe in giving our creative artists a "square deal."

The public, which in the last analysis, determines whether or not a work shall survive, has risen to the support of its own artists. The announcement of a new work by an American to-day arouses interest. Our symphonic conductors in preparing their season's programs no longer neglect including a number of American compositions. From New York to San Francisco you will find on the orchestral programs works representative of the best that is being done in the United States. For example, at the concert of the New York Philharmonic Orchestra a few weeks ago, Mr. Stransky included Daniel Gregory

Mason's Prelude and Fugue for piano and orchestra, giving it a place of unquestioned importance on his first program of the new season. Was such a thing possible ten years ago? I think not. I am certain that examination of the programs of any of our important orchestras, programs in 1910, would not reveal a similar opportunity for an American work. In his second program of the season, Mr. Damrosch brought forward Louis T. Gruenberg's symphonic poem, "The Hill of Dreams." At this very moment across the street in Carnegie Hall, Mr. Hadley is conducting the first performance of his new tone poem, "The Ocean," at the Philharmonic concert. And so it goes. The season is still young, but everywhere our composers' works are being performed under the best auspices. They are getting what Mr. Freund has for so many years asked for them, a chance. He has not asked that they be treated with especial favor because they are Americans; he has not delivered his addresses before hundreds of thousands all over this vast land asking that the native artist be "coddled"; all he has asked is A CHANCE. And to-day that chance is being given—and the results are gratifying.

Masterpieces are not produced every year, or every five, ten or fifteen years. A glance over the history of art for hundreds of years proves that conclusively. So that we need not despair if from the many performances our composers have had these last ten years there have not sprung into being a dozen works of the highest significance. After all the public of an artist's own time rarely has the privilege of calling his work a masterpiece. Is not that honor reserved for future generations, whom time aids in deciding the final worth of an art product?

### A Sad Case

That we have men who can take their place with the leaders in musical composition to-day is no longer a matter of debate. The late Charles T. Griffes, whom I had the pleasure of counting among my friends for many years, struggled to achieve a place in American music. Harassed by the labors of teaching music at a boys' school in Tarrytown, he had little time for composition. Yet, after his day's work was ended, he spent hours, when his health demanded rest for him, at his big scores. And the winter before he died, he enjoyed the distinction of having his symphonic poem, "The Pleasure Dome of Kubla-Khan," played by the Boston Symphony Orchestra in Boston and in New York and his Poem for flute and orchestra played by that great artist, George Barrère, at a New York Symphony concert. His letters to me after both these performances expressed something of that gratification that to the serious artist that Charles Griffes was, means more than any material remuneration can. Yet had this splendid talent not been bound to a daily task and been given time to compose, he unquestionably would have made a greater contribution to American music. And who knows but had he been permitted to do so in comfort, freed from the worry of earning his daily bread, he would still be with us, his work blossoming into a maturity that his untimely death at the age of thirty-eight rendered impossible?

### The Peterboro Idea

This brings me to the subject of a place for our composers to work, a place where under ideal conditions they may set down the inspirational thoughts that are in their hearts and minds. At the present time, we find each summer a group of composers at Peterboro, N. H., in the MacDowell Colony, where are assembled workers in all the arts. In that little New Hampshire village, where Edward MacDowell worked and achieved, the MacDowell Memorial Association has provided for creative men and women to carry on their work under conditions most favorable to their pursuit. To the direction of this colony, Mrs. MacDowell, the composer's widow, has given her life. She has traveled from one end of the country to the other, giving concerts, talking on and performing the works of her great husband and diverting the money resulting from these performances to the MacDowell Colony. Last year a drive was inaugurated for a sum of \$200,000, to be a permanent endowment fund for the colony at Peterboro. How much of that money has been raised, I do not know. But if it has not been raised, I feel sure that it will be the consensus of opinion of this meeting that in this country of one hundred and ten millions of people, it ought to be, and without delay. Mrs. MacDowell has, as

I have said, worked tirelessly for this ideal of her husband—a place where artists might produce, unhampered by the stress and strain of busy urban life. She has enlisted the sympathy of a number of America's most prominent men and women, many of whom have from time to time made contributions to the fund. Unselfishly she has given her own money and her own time. But the position of the colony is to-day a difficult one. Only a certain number of persons can be accommodated in it, and last summer the applications far exceeded the equipment for living in the colony—for it has grown these last few years; there was a time when there were far less applications than the living accommodations could have taken care of.

Let me urge you, my good friends of the Alliance, to take this idea with you as you leave this meeting. Think about it—try and realize that in its development and in the realization of the time when the colony will be in such condition that it can house all those creative artists, who wish to work there, when it will have become a winter as well as a summer colony, the American creative musician will create under the most auspicious conditions. Tell your friends, musical, literary, all of them about it. Go to Peterboro next summer and see the beauty of those New Hampshire hills, the calm and inspiration of its environs. Then you will understand Edward MacDowell's lines over his piano piece, "From a Log Cabin." They read:

A house of dreams untold,  
It looks out over the whispering tree-tops  
And faces the setting sun.

That log cabin is the one in which Edward MacDowell wrote many of his finest pieces. It is preserved in the woods at Peterboro, exactly as he left it. To the visitor at Peterboro, it communicates something of that ardor, that burned brightly in the soul of the greatest of American composers. It has in it the spirit of fine healthy art—it gives voice to the Peterboro idea.

### What Musicians Can Accomplish in Politics

One of the great reasons, said the President, why musicians and music teachers do not enjoy the consideration that they deserve, indeed one of the chief reasons that their noble art does not receive the appreciation it should at the hands of school boards, state and national legislatures is because there are so many of them who are negligent of their civic duties. They do not register and they do not vote, so the politician neither knows them nor cares for them or their interest.

Should it not appeal to your sense of humor, that a man should be elected from a congressional district who ridicules the power of music having any value, when the preponderance of the vote in his own district is made up of men who work in the music industries, and know music?

Now, there was a young man, who some time ago took to heart certain of the articles that appeared in our publication, *MUSICAL AMERICA*, to the effect that it was no use making a frontal attack with regard to these matters on men in office after they had been elected. The thing to do was to get at the candidates at the time that they were appealing for votes, and find out absolutely where they stood on this great and broad question.

This young man of force, of character, of determination is James P. Dunn of Jersey City, whom I will ask to tell you what they did over there when they got the musicians and music lovers together, and how, when the Republican tidal wave swept the country two years ago they managed to elect the only Democratic Congressman in the state of New Jersey.

To add anything, said Mr. Dunn, to what has been said here to-night would be merely quoting others' remarks. I shall try, therefore, to bear in mind the lateness of the hour and to make my remarks something like the modern lady's skirt—long enough to cover the subject and brief enough to be interesting.

A year ago it was my pleasure to address your Alliance and tell you in detail what we did towards the election of a Congressman in Jersey City. That beginning was a modest one, but since more things have been achieved.

Last May in Jersey City we had an election for members of the city commission. Jersey City is run by a commission, which selects one of its members to be mayor, although all the members of the commission are of equal



power. We organized a musicians' political league, the idea being to question the candidates for public office, with regard to their ideas on music, and thus find out where they stood and support the election of the candidate who seemed likely to do the most for music.

In the spring election in Jersey City the members of the musicians' political league went over the situation and we concluded the only chance of getting anything for music was to support the members of the Democratic city commission.

The opposing side selected a committee to investigate the members of the city commission, and all they could find against them was the fact that they had been guilty of the horrible crime of spending \$22,000 on music.

They had in Jersey City four policemen who formed the police quartet. During the war, these policemen went out through the city singing to great audiences. They achieved the success of raising untold amounts for the Red Cross and other worthy organizations. So fine were they that they were sent, at the instance of the Knights of Columbus, to Europe and they entertained the soldiers there. Now the city commission paid these men their salaries aggregating something like \$22,000—had paid them while they were singing in Europe. The idea of a municipality spending money on music seemed to be horrible. That was the state of affairs and we concluded to support the Democratic city commission.

### How It Worked Out

I then conceived the idea of holding a symphonic concert and interspersing the symphony numbers with political speeches. I went to the campaign committee and spoke to one of the gentlemen, who said: "I regret that I do not know much about symphony music, but the women are voting here for the first time, and this idea of appealing to women is well worth trying no matter what it may cost."

The members of the campaign committee looked at the matter askance. They estimated the capacity of the armory in which the concert was to be held to be 8500. Applications for seats began to pour in. The night of the concert an audience of about 10,500 came to that armory, and 3000 were turned away.

We had invited your President, Mr. Freund, to speak, and he favored us with a magnificent address in which he pleaded for greater civic recognition of music. It was our intention to also have political speeches between the address, but then Mayor Hague did a most surprising thing. He said: "We will only have Mr. Freund speak, and I will make a speech of welcome, for if this symphony music has any value we will let that speak to the audience." What was the result? Our candidates were elected five to one.

Now so much for what actually occurred. There are several things in my mind that I want to do.

The Jersey City budget for 1921 is already made out and the 1922 budget is to be out with \$14,000 in it, which is to be used for symphony concerts in Jersey City. The politicians see that music can be utilized as an appeal for the vote.

Ladies, you now have the vote. I never wanted to give it to you. However, we must reckon with you and what I want you ladies to do is this—go back to the districts from which you come and see what you can do towards making music a factor in politics. Music and musicians will never get their just due from public men till they convince public men in this country that musicians have the vote and that their interest in music can be utilized to sway this vote one way or the other.

I wish to congratulate you and your President on what has been accomplished in the past and hope that the coming year will bring forth all possible success to The Musical Alliance of America.

### Music Industries Back of the World of Music

Before I ask Richard B. Aldcroft, President of the Music Industries Chamber of Commerce, which represents all the many departments of the musical instrument and music publishing business, to address you, said the President, let me call the attention of those present, and indeed of musicians generally, to the fact that they have never sufficiently realized not only the vast importance of the musical industries to their profession but that it is due to the enterprise, to the public spirit, to the liberality and

indeed generosity of many leading men in the piano business and music publishing business, that years ago the ground began to be cleared, plowed, the seed sown, of which they to-day reap a considerable portion of the harvest. Years ago, the musical industries of this country were scarcely in existence—a few violins, reed organs here and there, a few square pianos.

To-day, how many of you know that these industries lead the world in quality as well as quantity? We Americans make the finest pianos, reed organs, church organs, mandolins, guitars, harps, band instruments, and we have invented those wonderful appliances, the player piano and the talking machine.

Largely through the work of the organization of which Mr. Aldcroft is the honored president, the tax on musical instruments will be removed, thus saving something like six millions of dollars a year, which is a burden that would have been put upon the profession and the public in the price of the instruments.

But it is not merely a matter of a few millions one way or another that is of vital importance in this situation. It is that Congress has finally been forced to admit that music and musical instruments are not a luxury but a necessity, an integral part of that home life without which there can be no civilization.

### Magnificent Work Done by the Alliance

I am exceedingly glad on behalf of the Music Industries Chamber of Commerce, Mr. Aldcroft began, to say a word in approval of the magnificent work done by the Musical Alliance for so long a period in behalf of music.

While the old days of the aloofness of the musician from the commercial or instrument making end of music have to a very large extent passed away, there is still now and then a certain mental attitude on the part of the artist towards what he may be pleased to call the commercial side of music, and it may be that I ought to feel a certain sense of intrusion in bringing our atmosphere into this gathering.

However, I speak for organized effort to spread the love of music in our country, because in the final analysis it is not only helpful to us but to the artist. Indeed one of the great activities of our Chamber of Commerce is centered in a bureau, called the Bureau for the Advancement of Music, with which you are familiar, whose sole existence is devoted to musical interest and musical association. Mr. Freund has doubtless told you of the enormous energy and time which has been devoted to these interests by our Bureau in the past few years.

I was exceedingly interested in Mrs. Clark's account of the activities of the women on behalf of the bill for the conservatory of music which has been and I hope will continue to be before Congress until it finally becomes a law. The aspect of Mrs. Clark's activities and of the Associations which she has mentioned which would especially appeal to any representative of the Chamber of Commerce is that if the Conservatory Bill is to become a law it will need and can obtain the efforts and assistance of the Chamber of Commerce. It is particularly fortunate that we have had the tax fight in Congress for the past few years, for this has given to our organization a prestige and power which it could not have otherwise had. There can be no doubt in the minds of all interested that music has been impressed upon the minds of our legislators all over the country, and this has only been produced by our intensive campaign to repeal the tax on musical instruments. This has resulted in the necessity for our convincing congressmen and statesmen that music was a vital and urgent necessity for our people. We have presented the case of music in its educational and cultural aspects in such a way that a profound impression has been made upon thousands of influential people. I can without hesitation say that our work has produced a totally different attitude of mind towards our industry and that legislators and educators now see that music has a different status in our civilization than it formerly possessed. We, therefore, can as an organization go to any legislature wherever any bill or measure affecting music is concerned with a knowledge that there is behind us a powerful and well-disciplined trade organization. Such an organization cannot fail in any worthy cause.

The observations concerning the influence which can be brought to bear upon Congress, are singularly appropriate at this time, when our musical interests have produced such a powerful effect upon legislation such as the tax measure. I may call your attention to the fact that we have enlisted the interest and efforts of women's clubs, particularly in the West, and that they have done most energetic and powerful work in connection with the tax campaign. Of course, it is needless to say in such a gathering that the imposition of a 5 per cent tax upon musical instruments has had an injurious effect upon musical interests generally, but not only has our campaign succeeded in taking this tax off but it has to a large extent educated out of the minds of the American public the false idea that music and musical instruments were a luxury, or non-essential. I am very confident that the work of The Musical Alliance will expand and increase its influence and that other organizations may continue the good work of developing the extraordinary latent genius of the American people for music.

### The Tragedy of Our Young Talent

You have heard to-night, said the President, some references to the tragedy of the wonderful young talent which we have in this country, particularly among the very poor, which we allow to starve in our midst while we spend thousands and thousands upon the young talent that comes to us from abroad, no doubt worthy, and our new rich spend millions on old masters, while the American artist is permitted to go to a sanitarium, as Blakelock did.

Various efforts have been made from time to time to remedy this situation by altruistic and benevolent people. One of these efforts was recently started by the lady that I shall now ask to say a few words on the subject, Mrs. Sada Cowen.

The result of my experience, said Mrs. Cowen, in handling almost 700 young musicians in the Federated Clubs' young artists contests gave me the idea to form a new society for helping deserving talent by having auditions open to the public and by inviting managers, theatrical and others, in fact anyone who I thought would be of service to these young people. I found that those who came in just for a hearing derived even more benefit than those who entered the contest itself.

I realized that there was no place in this country where the young musicians could go to be heard, to be criticised fairly and to be properly advised as to their future musical career. I also realized that there were people who spent thousands of dollars on young musicians whose ability certainly did not warrant the energy and the money spent on them, but by contributing yearly to such an organization as I outlined and by having this young talent heard in open audition by men and women of international musical reputation, their money will have been properly spent.

The possibilities of such a movement are unlimited, and ought to result with your help in the establishment of a National Conservatory of Music. Realizing this, there is no doubt that the influence of this movement would be felt throughout the musical world.

### Better Diction as an Issue

Of the last two speakers that I shall call upon, said the President, there is one who represents a movement which is of paramount interest and that is the movement for better diction and something like sanity in our speech. You know, all of you, how little you hear, when there is a song recital or even when opera is sung.

I remember one occasion, when I was at the Metropolitan, some ladies came in behind me while the act was on—they had evidently been given tickets by some friends who could not go. Presently, toward the end of the act, a word floated over the footlights which seemed familiar. "My God," said one of the ladies, "they must be singing in English."

If you think for a moment, keep your ears open, you will realize that we are formulating a language very different from English and it is largely composed of slang and bad grammar.

To remedy this condition, to start a movement as I said, to bring something like decency and sanity into our speech, a young woman rose, as Mr. Isaacson rose. Her name is Dagmar Perkins. She has already been indorsed in her work by prominent personages all over the country, by leading women, by great colleges and universities. She will say a few words to you.

One of the many splendid things, said Miss Perkins, that your President has

done has been to make a fight for American speech and it will be a great honor to our organization in having him speak for us in December at our first birthday party, for we are not quite a year old as an organization.

I can easily understand what it has meant to some of the speakers this evening who have said that they first went to the professionals and then to the so-called philanthropists.

Our organization, however, has had a great deal of publicity all through New York, throughout the state, and particularly of course in New York City, but not a cent was paid for that publicity, because the press believed that the people would be interested in it. From an article on diction, we had eighty-five answers. We have calls from all over the country, but we are going to stay in New York a little longer and fight.

In speaking to some members of a private school with reference to diction, they said: We believe in this, Miss Perkins, and that it is wonderful, truly one of the greatest forces for culture in our country, but we cannot place it in our curriculum for we prepare our pupils for colleges. And they should be preparing them for life, shouldn't they?

It is rather hopeless to appreciate music in the violin, piano or other instrumental pieces when they do not know what it means to know music in the instrument they use every day—the human voice.

### The Humanitarian in the Music World

As the last speaker, said the President, I shall call upon Mrs. Leila Troland Gardner.

When the musician, the artist, is about to give a performance, there are many who are only too happy to show them all kinds of social courtesies and make much of them; but after the performance, they can go their way as best they can and when they are sick, who cares about them?

But there is a little lady to-night here who has had a very notable career as a singer, who has composed some fine songs, who has interested herself in the work of a number of musical organizations, of which she is a member, who has been a persistent friend and supporter of The Alliance, and who, among all her other qualifications for regard, has been an angel of good will to many an artist when he was sick, down and out.

It was very kind of Mr. Freund to give me all that credit, but I really do not pose as a nurse. You know on occasions, certainly during the 'flu, some of the great artists and lesser artists were very ill, and I volunteered to take care of some of them, without thinking of getting any publicity, said Mrs. Gardner.

But Mr. Freund and many others have been very kind to me as composer, and writer of songs and poems. He said he was attracted because I was always trying to put someone else first and never asked any favors for myself. For that reason, he and Mr. Kramer and others were most kind to me.

I had the privilege last evening of dancing with one of the greatest composers we have—I will not give you his name because he might not like it—and he said: Isn't Mr. Freund a wonderful man? And isn't Walter Kramer a wonderful man? I shall never forget all they have done for me. Really they have done more for me than anyone in the world.

I was invited at one time to come out and sing to some 500 miners in Pennsylvania, which I did, and in return the miners sang for me. And I was simply amazed by the wonderful voices those miners had. Then I went from the mines to the penitentiary and I sang there. After singing for these men, the chaplain turned to them and said: As the lady had been kind enough to sing for you, perhaps you will sing for her. And they sang the most wonderful hymns imaginable, so that the tears came to my eyes. I was very glad that I sang before they did, because I was very sure that I couldn't sing after them.

Just a few months ago I was received by the President and his wife. When I was making a social call on Senator Denby of Connecticut, from where I came, he said to me: How would you like to have tea with Mrs. Harding?

Just ask me, I said. So he took me over to meet Mrs. Harding. She is a real woman and a lady, very sweet and dignified, and when I talked to her of the National Opera Club, she said: I see you are musical—so do I love music. I wanted to say something about the National Conservatory of Music, but I



had written to Mr. Freund and he said he did not think the time was opportune.

Next day, I had a private audience with President Harding, and the first thing he said was to ask: What can I do for you, Mrs. Gardner? and I said: Nothing outside of the pleasure of meeting you.

I certainly am glad to hear that, he replied, because everybody has some favor to ask.

Anyway, I am hoping and hoping that I may get that opportunity another time to do something for the National Conservatory, because I am heart and soul in it, and I want to work for it because I missed it so in my girlhood. I studied in the same school with Geraldine Farrar and later went to Paris to study, and I lived with Adelina Patti's sister there.

I hope and dream that Mr. Freund will live to realize his dream, that he will live to see the National Conservatory established. He has done so much for so many.

The President then declared the meeting closed. He said it had demonstrated that The Alliance had made notable progress and had closed the fourth year

of its activities with the just claim that it was entitled to the good will and support not only of its members, but of all who are interested in music, the arts and the value of the cultural influences. As one of the speakers had said, if all the musicians and music lovers of the United States will only get together, stand together and work together, not only the question of a National Conservatory of Music will be solved, but a vast step forward will be taken in the recognition by legislators, all concerned with national and state government, that the time has come and the hour has struck when it is imperatively necessary to give heed to the importance of the cultural and spiritual influence as well as to the material ones in this country, that is, if democracy is to be worthy of its name and we Americans are to be worthy of democracy.

#### A Representative Attendance

Among those present were Mme. Nissen-Stone, Mme. Bell-Ranske, president of the People's Art League; Dr. Henry T. Fleck of Hunter College, Mme. Evelina Harz, Com. A. Buzzi-Peccia, Alfred E. Viola, editor of *Il Progresso*; Mrs.

Frances E. Clarke of the National Federation of Women's Clubs; Joseph N. Weber, president of the American Federation of Musicians, and Mrs. Weber; Richard Aldcroft, president of the Musical Industries Chamber of Commerce; Charles D. Isaacson of the New York *Evening Mail*, James P. Dunn, Mr. and Mrs. G. Viafora, Mr. and Mrs. John C. Freund, James A. Gallagher, Lorenzo Camilieri, director of the People's Liberty Chorus; Mrs. Lelia Troland Gardner, Max Jacobs, Mrs. H. E. Talbott of Dayton, Ohio; Marguerite White, Professor Carlo Valderrama, Mrs. Alice A. Parker, Kenneth S. Clark, Dagmar Perkins, Mrs. Perkins, Theodore Van Yox, Carmen Pascova of the Chicago Opera Association, Robert Maitland of Covent Garden, London, and Grand Opera, Berlin; Mr. and Mrs. Edwin Franko Goldman, Emilio Roxas, Caryl Bense, George Houtain, Mrs. Houtain, president of the National Amateur Press Association; Mischel Sciapiro, Regina Kahl, Mrs. Sada Cowen, Mr. and Mrs. William Wise, Catherine Lee, Rudolph Bocho, Mr. and Mrs. Breil, Mrs. F. L. Skinner, A. Fishkin, Florence Otis, Elsie Newman, Mary

Ireland, A. Walter Kramer, Mr. and Mrs. Vide, Mrs. Carr, Libby Goldburg, Blanche Solomon, R. M. Knerr, Norman Montgomery, Abraham Goldman, Leon Goldman, Catherine Crawford, Norma Smith, Mrs. Emma Burns, Clara Deeks, Catherine Kerin, Samuel Polansky, Ina Anderson, Ruth Sheriff, Rudolph Bauer Keller, Flora C. Burnham, Louis Keila, Frances Grant, Edna Mampell, Mrs. Mampell, Neal McCay, Rosa Powell, Mr. and Mrs. Brantley, Edward M. Osborn, Mrs. De Moss, Miss Tard, Grace Stage, Theodore Springmayer, Edward Tinsley, Glad Forster, Mr. and Mrs. L. Bromfield, P. J. Nolan, Abraham Gardner, Samuel Gardner, Marie Deucher, Berta Forman, Mme. H. Hendrichson, Ethel Dobson, F. Stowe, F. Stowe Bogert, Hazel Washburn, Thomas Hoban, Josie Shea, Harriet Cady, Xavier Cugat, Esther Fenster, Anna Lawrence, H. Jacques, Alfred Human, Leopold Levy, Charles F. Oursler, Arthur Kaye, Carolyn Smykla, W. J. Dougherty, Delbert Loomis, M. B. Swaab, M. Swanwick, B. W. McClelland, O. E. Carruth, Otto Fessler, Mme. Alice Warwick, Carl Rollins, Alberto Bachman and others.

## HOW LEADING MUSICIANS, TEACHERS, CONDUCTORS, COMPOSERS, HAVE ENDORSED THE ALLIANCE

**The late Enrico Caruso**, world renowned tenor: "I wish to join the Musical Alliance of the United States and to express my sympathy for its aims. I am particularly interested in the purpose to establish a Department of Fine Arts in the national government, because this means official recognition, such as exists in all countries in Europe, of the value of music in life."

**Walter Damrosch**, the distinguished composer and conductor: "I take pleasure in enclosing my application for membership. I heartily approve the effort to knit the musical profession in this country closer together, to bring it into touch with the country at large."

**John N. Weber**, president American Federation of Musicians: "This office is entirely in accord with the policies of the Alliance, which are lofty and noble. Wish it continued success."

**Charles H. Ditson**, president Oliver Ditson Co.: "The platform presented is a noble and comprehensive one. I consider the idea of great importance in furthering the cause of music in this country."

**The late David Dispham**, distinguished singer: "Without exception, I endorse every one of the eight aims of the proposed Musical Alliance, and am glad to enclose fee for membership."

**Wm. C. Carl**, noted organist: "The Alliance is what America has long waited for and needed."

**Prof. P. W. Dykema**, well-known educator: "Shall be glad to co-operate. Will see that adequate notice is given the organization in the Music Supervisors' Journal."

**Mme. Bloomfield Zeisler**, distinguished American pianist: "Heartiest approval! Deserves co-operation of every cultured American."

**Arthur Farwell**, president of the New York Community Chorus: "The platform is very broad and does not seem to contain any clause that one cannot whole-heartedly uphold."

**Henry Hadley**, distinguished composer: "I congratulate you on your energy in behalf of this movement. Wish you the assured success it so richly deserves."

**Harold Bauer**, eminent pianist: "I am heartily in sympathy with its aims. Happy to become a member."

**G. Gatti-Casazza**, general manager Metropolitan Opera: "Destined to accomplish a splendid work."

**The late Maud Powell**, renowned violinist: "Subscribe me as wholly in sympathy with the aims of the Musical Alliance. Congratulations on the fruition of your labors in a splendid cause."

**Rubin Goldmark**, noted composer: "The project has my sincere sympathy."

**Leopold Stokowski**, the eminent conductor: "In sympathy with the aims. Hope they can be achieved."

**Francis Rogers**, renowned baritone: "Will give music its proper position in our national life."

**Zoellner Quartet**: "The organization of the National Musical Alliance appealed very much to us."

**Arnold Volpe**, noted conductor: "Consider it to be a privilege to be a member of such an organization."

**Victor Harris**, distinguished musician: "Only too happy to enroll myself."

**Prof. Rybner**, of Columbia University: "Feel convinced that the Alliance will achieve the splendid and telling results it strives for."

**Carl V. Lachmund**, veteran musician: "Pledged to do my bit and subscribe morally and financially."

**Leopold Godowsky**, eminent pianist: "Thoroughly in sympathy with the program."

**Percy Hemus**, well-known singer: "Will bring victory. America is awake!"

**Morgan Kingston**, noted Welsh tenor: "The finest movement that has been started to benefit the musical profession."

**Hamlin E. Cogswell**, director public school music, District of Columbia: "The Alliance will realize a dream of my life."

**Harriet Ware**, noted composer: "Am in hearty sympathy."

**Alexander Lambert**, distinguished pianist and teacher: "Heartiest good wishes accompany my check."

**Hollis Dann**, of Cornell University: "Fully approve the aims."

**George Hamlin**, distinguished tenor: "Most propitious time for the launching. Most glad to assist in any possible way."



**Dudley Buck**, well-known music teacher: "Gives me much pleasure to become a member."

**Harold Randolph**, director Peabody Institute: "Heartily in sympathy with the aims."

**Mrs. H. H. A. Beach**, renowned composer: "Best wishes. Has a noble future."

**J. P. Blake**, president Art Publication Society, St. Louis: "A great movement, worthy of the support of the big, generous music-loving people of America."

**Herbert J. Tily**, president Philadelphia Music League: "Glad to add my endorsement. Enroll me as a member."

**Charles Wakefield Cadman**, eminent composer: "No hesitancy in joining your excellent movement."

**Oscar Saenger**, distinguished teacher: "Heartily in sympathy with the aims. Count on my co-operation."

**The late Cleofonte Campanini**, director Chicago Opera Association: "A great movement and I wish it all success."

**Albert N. Hoxie**, director Philadelphia Community Chorus: "A pleasure to identify myself with a movement that promises to enlarge the scope of our musical possibilities."

**Wm. J. McCoy**, San Francisco: "That's the thing! Heartily in sympathy with the movement."

**Josef Stransky**, renowned conductor of the N. Y. Philharmonic Orchestra: "The new Musical Alliance, of which Mr. John C. Freund is the President, stands for an elevating cause important for the musical development of America. I gladly join the new organization, wishing it a great success."

**Romeo Gorno**, Cincinnati College of Music: "Most appropriate thing at the most appropriate time."

**Corinne Mayer**, president New Orleans Symphony Society: "Heartiest good wishes."

**John Hermann Loud**, noted New England organist: "Happy to join. Enroll every American musician."

**Dean Robert G. McCutchan**, DePauw University: "Will bring telling results."

**Homer N. Bartlett**, distinguished musician and composer: "Heartily in accord with aims, scope and broad purpose."

**Frank A. Beach**, Kansas State Normal School: "Has come when most needed."

**American Guild of Mandolinists and Guitarists**: "We wish to go on record, at our annual convention, that we are thoroughly in sympathy with the magnificent plans as outlined by Mr. Freund."

**R. Huntington Woodman**, prominent composer and conductor: "Glad to enroll!"

**E. R. Lederman**, noted educator: "Congratulate you most heartily."

**Kitty Cheatham**, nationally renowned entertainer: "A pioneer step leading directly towards the revelation and establishment of true democracy and the Brotherhood of man. It is a development on the line of spiritual progress."

**Prof. Henry T. Fleck**, of Hunter College: "A step in the right direction."

**Max Bendix**, noted musician: "Anything in my power will be done to help create an interest and further the aims of the Alliance."

**Frank A. Lee**, president John Church Co.: "Now is the psychologic time; may you be successful in your work."

**B. M. Davidson**, president Boston Music Publishers' Association: "The aims cover a broad field, but they can all be attained."

**Anne McDonough**, director Choral Union of Philadelphia: "Should receive the endorsement of every lover of music, every philanthropist and every educator who realizes the value of making good music available for the masses."

**Edward Dickinson**, of Oberlin University: "The plan of the Alliance is eminently practical."

**Flonzaley Quartet**: "Very much in sympathy with the aims. Always be glad to encourage."

**Edgar Stillman Kelley**, renowned composer: "Heartiest wishes for its success."

**Sergei Klibansky**, distinguished vocal teacher: "Good luck to the new enterprise."

**Prof. Hoerrner**, of Colgate University: "Should appeal to every American musician."

**Baltimore "Star"**: "A gigantic enterprise. Its activities undoubtedly will have world-wide influence in time."

**Henri Scott**, well-known operatic basso: "I'm with you, and here's my membership fee."

**May Peterson**, distinguished artist of the Metropolitan Opera Co.: "By far the best plan that has been established in this line. More than delighted to be one of the members of the Alliance."

**Edmund Gram**, ex-president Piano Dealers' National Association: "The organization of the Alliance is a progressive step in behalf of the advancement of music."

**Osbourne McConathy**, Northwestern University: "Profoundly interested."

**Carl Venth**, Texas, distinguished musician: "Most important move for the betterment of musical conditions in America which anyone has ever attempted. In complete sympathy with the program."

**William Wade Hinshaw**, well-known operatic singer: "Am heartily in sympathy with the work."

**Ernest R. Kroeger**, of St. Louis, distinguished musician and composer: "Should receive the support of all sincere musicians."

**Liborius Semmann**, distinguished Milwaukee musician and teacher: "The plan is sound, healthy and worthy of national support. Mr. Freund's splendid move has my good will and enthusiastic support."

**J. Warren Erb**, assistant conductor Pittsburgh Male Chorus: "I see in this organization the awakening of a great movement for national uplift and spirituality brought about by national recognition of art."

**C. C. Birchard**, music publisher: "You have entered upon a work of very great importance not only for the cause of music and musicians throughout the United States, but for the general good. I shall work heart and soul to help the Alliance."

**K. W. Gehrken**, professor of music, Oberlin College: "I am very glad indeed to offer my support."

**Tali Esen Morgan**, popular conductor: "The plan appeals to me very strongly. Ready to do anything in my power to further the interests of the Alliance."

**Carl Busch**, noted conductor Kansas City Symphony Orchestra: "Just the right time to launch such a movement."

**Ethel Leginska**, celebrated pianist: "Heartiest good wishes for this splendid undertaking."



**Olga Samaroff**, noted pianist: "Enroll me as a member."

**Mrs. William D. Steele**, chairman Music Department General Federation of Women's Clubs: "Add my name! Your movement has as its object that for which every sincere musician is striving—A Musical America!"

**R. Nathaniel Dett**, director Hampton (Va.) Choral Union: "Few things have occasioned me such a thrill of enthusiasm as the account of Mr. Freund's endeavors for the cause of American music."

**Mrs. E. M. Rand**, honorary president Rossini Club, Portland, Me.: "Best wishes for the undertaking."

**John T. Watkins**, the great leader of the Scranton (Pa.) Chorus: "Enter my name as a member. I desire to be closely connected with Mr. Freund in this splendid movement, for which may he be spared to complete, with other movements, the outcome of his cultured mind and honorable ambitions."

**Frederick A. Stock**, conductor Chicago Symphony Orchestra: "Most heartily in sympathy with your splendid idea. Nothing could be more practical, nothing more beneficial to the cause of music in America."

**Ernestine Schumann Heink**, renowned prima donna: "I always admired the wonderful, just man, Mr. John C. Freund. Good luck!"

**Warren D. Allen**, dean Conservatory of Music, San Jose, Cal.: "A tremendous scheme! Enthusiastically yours!"

**F. Flaxington Harker**, noted organist and conductor: "An honor to help the cause."

**Giuseppe Ferrata**, prominent educator, of New Orleans: "I believe that Rockefeller never invested a dollar so profitably as this dollar to the Alliance is to a musician."

**Daniel Gregory Mason**, of Columbia University, noted author and critic: "Heartily in sympathy with the aims of the Alliance. Hope it may exert a wide influence in raising the public regard for music."

**James H. Preston**, mayor of Baltimore: "I am a strong advocate of a Musical Alliance. Command me in any way you desire for this very admirable purpose."

**F. Otis Drayton**, supreme president Phi Mu Alpha Sinfonia Fraternity of America: "It is with deepest interest that I have read of the proposed Alliance. Enroll me as a member."

**C. F. Hoban**, superintendent public schools, Dunmore, Pa.: "A great conception, one that means so much to America that it should appeal not alone to musicians, but to every patriotic citizen of this country."

**Directors Metropolitan School of Music of Indianapolis**: "May success attend your efforts in promoting this much-needed organization."

**Latham True**, leading organist, Portland, Me.: "Long live the Musical Alliance and its founder."

**Selden Walke**, president Male Choral Society of Richmond, Va.: "Should secure the hearty co-operation of every one interested in the cause of music."

**Paul E. Beck**, supervisor of music, Harrisburg, Pa.: "I believe in it. It will accomplish a great purpose. It looks to me like a veritable awakening of the lion."

**Max Zach**, noted conductor, of St. Louis: "Am in full accord with its aims. Best wishes."

**Frederick W. Schlieder**, ex-president New York State Music Teachers' Association: "What we need most is a great, unselfish organization and an unselfish leader. This I feel we shall have in the Musical Alliance."

**Frank E. Martin**, acoustic engineer of the American Steel and Wire Co.: "The idea is splendid and cannot but work for the betterment of music in the United States."

**Stephen Townsend**, distinguished conductor Boston Symphony Orchestra Chorus: "Heartily in sympathy with the movement."

**Ralph Kinder**, noted organist and composer: "A privilege to become a member!"

**Wassili Leps**, distinguished conductor Philadelphia Opera Society: "Whatever I can do to help along shall be done most cheerfully."

**Ella May Smith**, Columbus, O., prominent in national musical life: "Best wishes for its greatest possible success."

**Holmes Cowper**, dean Fine Art Institute, Drake University, Des Moines, Ia.: "I am for it and wish you much success."

**Hugo Riesenfeld**, well-known conductor: "If there is anything I can do to further your work, let me know it."

**Herbert and Florence Hinkle Witherspoon**, distinguished artists: "Heartily in accord. Will be of incalculable value to the musicians and public."

**Edwin Hughes**, celebrated pianist: "Of enormous importance just at the present time."

**Alfred Hertz**, renowned conductor: "Enroll me as a member."

**Frances Helen Humphrey**, prominent critic, of Buffalo, N. Y.: "Heart and soul with it."

**Ferdinand Dunkley**, of Seattle, Wash., prominent organist and conductor: "Viewed it with favor from the start."

**The Berkshire Quartet**, noted string quartet: "We are in hearty accord."

**Gina Ciaparelli Viafora**, the renowned vocal teacher: "Will mark a supremely important epoch in the artistic annals of the country."

**Frederick Gunther**, noted baritone: "Only good can result. The Alliance should be a force for universal service."

**Pierre Monteux**, noted conductor of the Boston Symphony: "I am happy to send you my entire approval for your beautiful work."

**Richard Hageman**, well-known as conductor of the Metropolitan Opera Co.: "A wonderful undertaking, which deserves and surely will obtain the greatest success possible."

**Lucy Gates**, popular prima donna: "Fills a long-felt need."

**Ross and Elizabeth David** (direction of Margaret Woodrow Wilson): "We consider it a privilege to be identified with so worthy a cause and heartily wish it greatest success."

**Music Department Minneapolis Public Schools**: "We are with you heart and soul in your effort to advance the musical interests in the United States."

Hundreds of other enthusiastic indorsements have also been received from such members as Victor Herbert, Emerson Whithorne, Christiaan Kriens, R. E. Schirmer, Whitmark & Sons, Kate Douglas Wiggin, Arthur Nevin, W. Warren Shaw, Christine Miller, Clarence Eddy, Umberto Sorrentino, Kurt Schindler, Lillian Newkirk, William Arms Fisher, Rudolph Ganz, Pasquale Amato, Mr. and Mrs. William R. Chapman, Giuseppe de Luca, Basil Ruysdael, Riccardo Martin, George B. Nevin, Dr. John Hyatt Brewer, Carl Fiqué, Merle Alcock, Yolanda Mero, Dr. Florenz Ziegfeld, Adolf Tandler, Thuel Burnham, Gustave Strube, Emil Mollenhauer, Marie Tiffany, Sumner Salter, Harry M. Gilbert, Sidney Silber, Paul Reimers, Heinrich Gebhard, Riccardo Stracciari, G. Ferrari, R. H. Prutting, James P. Dunn, John Adams Hugo, Mabel Garrison, Louis R. Dressler, Mary Jordan, Perley Dunn Aldrich, Mischa Levitzki, Anna Fitzu, Mrs. Florence L. C. Briggs, Mme. Ganna Walska.